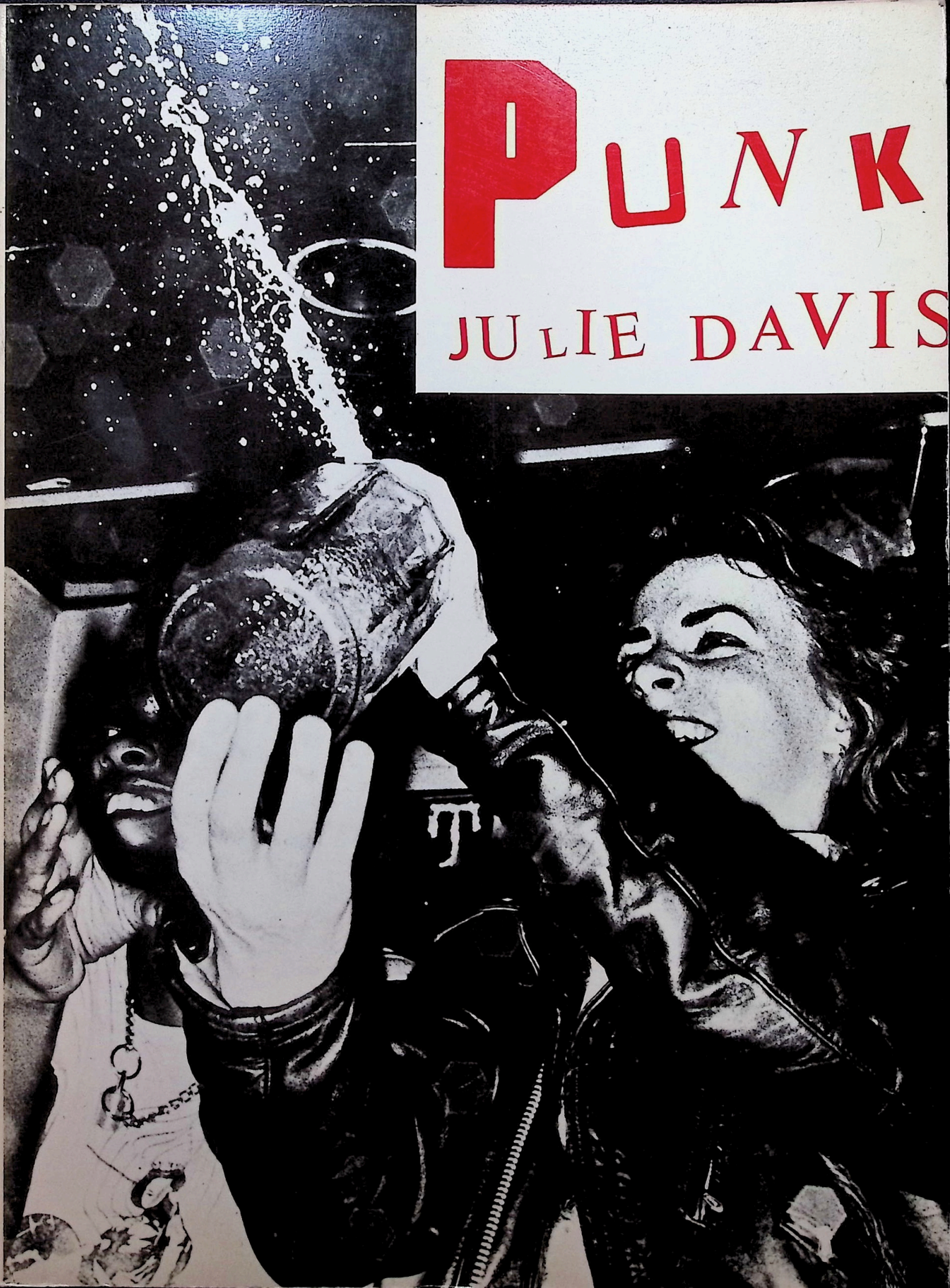
PUNK

JULIE DAVIS



PUNK

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EDITOR'S NOTE

Punk rock is a live experience; it has to be seen and heard live. Playing a record at home just doesn't communicate the sheer energy, excitement and enthusiasm which are the hallmarks of the music.

Punk rock is the music of kids who got fed up paying big money to sit half a mile from a superstar band at Wembley or Earls Court. This is music you can get close to, played by groups in small halls and pubs where you can stand right in front of the stage and really feel what's happening.

This book tries to capture some of the high energy of punk rock. The writers, like Charlie Chainsaw, Lucy Toothpaste and Alan Anger, have been putting together their own magazines about punk rock for the last year.

This is punk rock, the music and opinions, by the fans and for the fans. And anyone else who's interested.

Julie Davis

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DAMNED

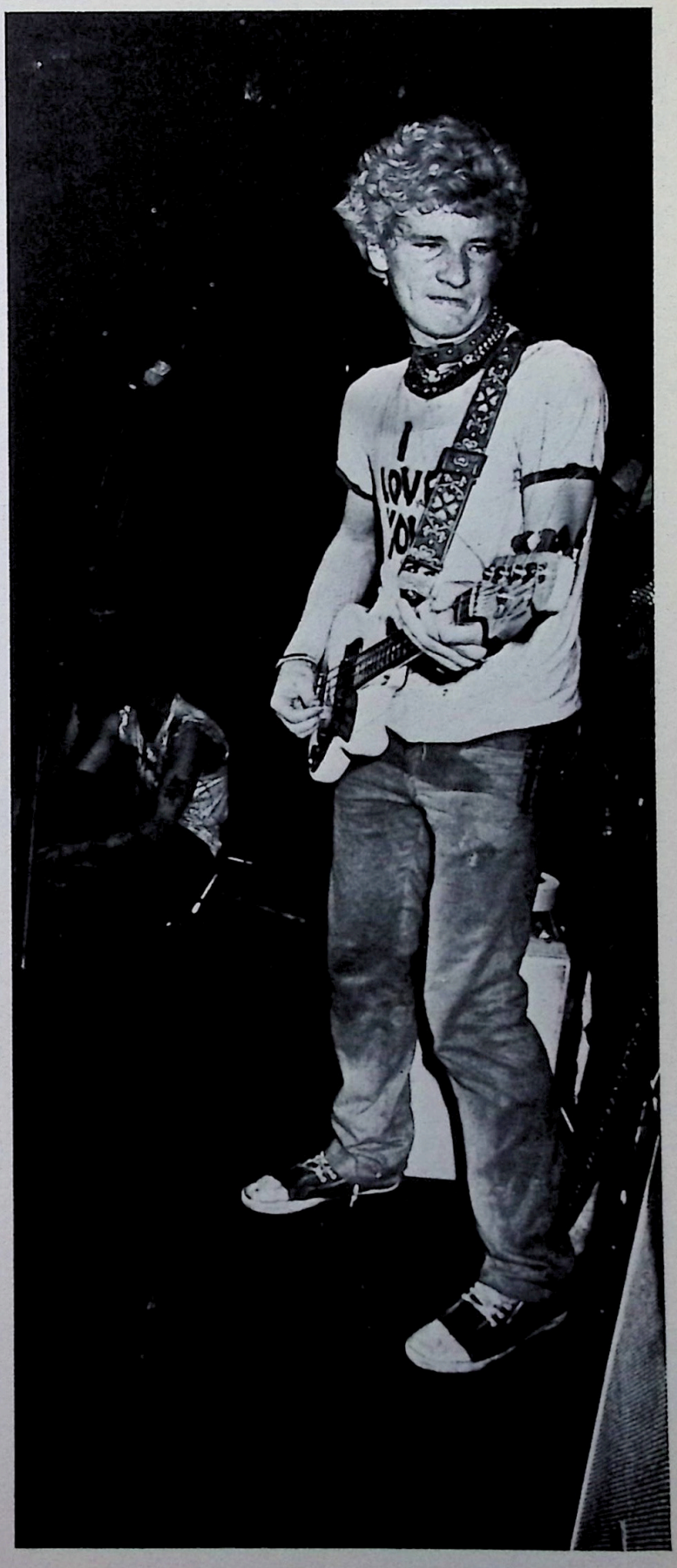
DAMNED : LIVE

I have seen the Damned twice at the Roxy and once at North London Polytechnic (I also went to the Red Deer in Croydon but it was cancelled and they had the poxy Flying Aces on instead - why wasn't a new wave band on instead. A lot of people paid to get in, thinking it was a new wave band - I didn't, 'cause I'd seen this band before and I never liked them then). Anyway, the Roxy gigs were good, but the Polytechnic night was amazing. The best live show I have ever seen by anybody. A layout of smooth topped tables were in front of the stage and Johnny used these to slide up and down on, whilst singing. It was all good fun. Then The Damned went through their regular set with Dave leaping into the audience to pogo, because the stage ceiling was too low. The stage was a mass of boxes which kept moving about as the band used their energy to the full. Roadies ran around putting the stage together while the band played on. The Captain was nearly dragged into the audience on a few occasions. Then it was the last number, All Messed Up. Rat Scabies set fire to his drum kit and poured petrol over the cymbles. Then some of the flames set light to a part of the stage. Roadies and worried Polytechnic people were running around pouring beer on the fire and smothering it with a table. What did the band do- they played on, of course. The end had arrived and angry Poly people were rushing around and happy Damned Disciples (fans) were still leaping around wanting to pogo some more. The Damned don't normally do encores, but this was an exception and the crowd would not go. So they came back and did Fish and New Rose (for the second time). I was covered in sweat, like everyone there, at the end and as I said, I'd just seen the best concert ever. They probably won't be allowed back there though.

ALAN ANGER

DAMNED DESTROY(almost)

DINGWALLS



This was the concert where the first 25 got in free, second 25 for 25p etc. 'Cept it didn't work like that. SEPTIC EARS were the first there and waited 8 hours, and only got in for nowt coz one of our number was strong enough to fight his way to the ticket office. The wait was made even more unpleasant by the manager or some bloke who kept coming out and saying that they weren't going to let anyone in who didn't have written proof that they were over 18. However, we did get in, and once inside it was well worth the wait.

The Damned came on about 11.30 and they were at their best. Capt. Sensible was wearing his famous ballet dress, and a load of plastic flags tied to his dog collar. Vanian was aporting his usual black garb. I can't really say much about Brian James's performance as I couldn't see him from where I was standing. They really worked the crowd up with comments like:
"WHAT I WANNA KNOW IS 'WHY THIS PLACE IS STILL IN ONE PIECE?"
and
"THEY TOLD US THE DINGWALLS CROWD WAS NOISY. LET'S EAR YER!"
The audience replied with a mass of pogo-ing and a hail of gob. The Damned gobbed back. The bouncers in front of the stage were laying into the fans, and they eventually had to spend more time wiping green specks out of their hair than putting the boot in.

This was the first time we 'eard em play "you take my money" and "Politics" (this one's for the Clash and the Pistols!).

A REALLY GOOD GIG.

Septic Ears

Drawing his dark cloak tightly around him, he glanced up at the clouds circling the full moon. The night was made hideous with the nearby howling of wolves as the endless winds rushed through the trees. With a crack of the whip, the straining horses were urged even faster... For tonight he was to sing with THE DAMNED!!

But first... To a background of Rat Scabies and Kid Strange (among others) playing pool... an interview with DAVE VANIAN. . . by NAG & ADE...

Us: You've been described as'an unpretentious pop band'. Do you agree with that?

D: If we're a pop band we should be number one. I wouldn't say we were a pop band but then I wouldn't say we were anything in particular. We're not a punk band or whatever. We're another new band.

Us: What do you think of other new bands on the scene?

D: There's quite a few good bands at the moment. There's quite a few newer bands

like the Adverts. I'm not so keen on the Clash and that. They're good but... I don't know. They don't quite click.

Us: What do you think of the Sex Pistols?

D: I used to prefer them at the Nashville actually. It's a shame! I think they could have done really well.

Us: Did you go and see Iggy Pop? What did you think of him?

D: I hadn't seen him before. I thought he was quite good, but he could have done with a better backing band.

Us: What do you think of violence at gigs?

D: It gets blown up. We had a bit of trouble at the Newcastle gig we did. We don't usually get any trouble though.

Us: What direction will the Damned head in?

D: The first thing I want to do is buy a hearse. I've wanted one for a few years now. When we get money we'll just live a bit more comfortably. It won't stop us playing the small clubs.

Us: How far should fashion be a part of the New Wave?

D: I don't know. We're not involved in fashion.

Us: What about politics and political views?

D: We haven't got any. We're just in it for the music and fun. You go and see a band to see and hear something exciting. You don't go to have them preach to you!

AT THE MARQUEE by ANGRY ADE

Another DJ who thinks you'll enjoy his records better if you're deaf! There's a tense atmosphere of excitement in this hot-house of sweat. It's so hot. It's like your gas oven at number nine. Finally on come the Damned. Vanian's got one arm in a sling. And 'Feel Alright' and insanity is let loose. It wasn't what was happening on stage as much as a feeling in the air of...No tomorrow. Vanians tearing across the stage fighting to get his shirt off over his sling. There's a feeling that everythings going out of control. There's so much happening at once. Bouncers are running about, Sensible says, "I prefer a sauna." Well it's got to be cooler than this! Old favorites, like 'Born to Kill', 'Ni Ni Ni', and 'Fan Club' mix in with the newer numbers like 'Politics'(?) and 'Sick of being Sick!' The madness rules as people throw glasses at the Damned. I mean, the Damned are the reason we're here.

'You're a Stretcher Case, Baby', 'Help' and 'New Rose'... and suddenly, after only half an hour they're off! There's a stunned silence, followed by a scattered applause, as half of the audience move towards the door greedily rushing away to get their free singles. Enough to make you sick, eh!? But the applause grows and the Damned come back with the additional bonus of Johnny Thunder. And people are still spitting and throwing glasses. Sensible looses his temper, flings a glass back and spits at the audience. Vanian tells him to calm down. Scabies says to stop throwing the glasses or they'll start on us and they've got more to aim at. All this at a gig that's supposed to be a celebration. And we all got a free single, a collectors item, and all we can do is abuse the band that gave us it!

damned, damned, damned. reviewed by NAG

The Damned are the first of the New Wave English groups to get an album out - and this must rank as one of the best debut albums for a long time. The praise must go to Stiff Records for sticking with the Damned all the way, and realising their potential in the first place. Praise is also due to Nick Lowe who has managed to transfer the energy of their live performances successfully on to record.

Ten of the twelve tracks were written by Brian James. The two others are STAB YOR BACK by Rat Scabies and the Stooges magnificent 1970 (retitled I FEEL - ALRIGHT). All members of the group pull out all the stops, but the highlights are Rat Scabies' drumming (he must be the best young drummer in Britain, combining the crazy energy of Keith Moon and the technical prowess of John Bonham). The guitar sound that Brian James produces is very raw and most tracks sound as if there have been very few overdubs.

It seems that the Damned went into the studio just to record twelve singles rather than an album, and there are no tracks which sound purely like 'filler' tracks. Each track is a potential single. Tracks such as SEE HER TONITE, NEW ROSE, SO MESSED UP and I FEEL ALRIGHT are just pure shots of energy - how can

you fail to take notice of the Damned when they make so much noise like these tracks?

Both Dave, Vanian and Rat Scabies have their own showpieces in the tracks FEEL THE PAIN and STAB YOR BACK. In fact the out-of-tune guitars and vocals in FEEL THE PAIN work perfectly, putting over an eerie effect which Vanian exploits perfectly.

The real piece de resistance however is FAN CLUB which is the one track which really grows on you. It is at a less manic speed than the other tracks but the lyrics are by far the best on the album. This is how life is seen through the eyes of Brian James..."Waiting for an Autograph. You must be mad. Standing in the pissing rain. Must be a drag'.

If Iggy heard the Damned's version of 1970 then he would most certainly feel proud. What a great way to end a great album - the feedback and other noises at the end are almost painful. One thing about the Damned - you can't say that any of their tracks sound like any other groups - they have a very original and fresh sound and don't write songs that sound like revamped Velvets or Stooges tracks.

If you hurry then you'll get the cover with the supposidly mistaken photo of Eddie & the Hot Rods on the back. Stiff strike again with another gimmick. Well done!

GIRL BANDS

Well, why aren't there any real girl punk musicians around? I know there's sposed to be The Slits but all I've seen them do is spit at Eater - do they ever play any gigs? Siouxsie & The Banshees aren't exactly the most frequent performers and even then Siouxsie doesn't play an instrument (perhaps she will next time?). Same with Stinky Toys. I thought their singer Ellie was good when I saw them at the 100 Club, but why do all of these girls rely on male instrumentalists? Patti Smith at least doesn't let not being able to play the guitar stop her from playing it, but she still doesn't dare dispense with her more 'accomplished' male backers.

The only all-female rock band I've seen is The Runaways, and we all know about them - platform shoes, inset flares and music to match. They're just cardboard cut-outs, Kim Fowley's wet dream, pleading 'Don't abuse me' while they've got SCREW ME written all over their stupid faces. Most of the audience at the Roundhouse were incredibly enthusiastic considering the music was so tame. (And I don't think it was just because they were turned on by the girls' bodies - though I might be wrong there. And if it was just because they were surprised that girls could actually play, and thought that made up for playing shitty material, what could be more fucking patronizing?)

There were quite a few punks in the audience who must've turned up like me in the hope of something better. I think that everybody wants female bands badly, otherwise they wouldn't have been so TOLERANT. No self-respecting punk would have stayed even halfway through if the same material had been played by a male band.

But it's not really surprising if girls are still a bit uncertain about how to bust into rock. The very fact that rock, the so-called rebel culture, has always been completely male-dominated just goes to show once more that if there's one person more oppressed than a teenage boy it's a teenage girl. Girls've been so squashed that we haven't even dared complain. And now we've woken up at last, we haven't just got to cope with the total lack of encouragement and precedent, but also put up with the gawping and sniggering of the male music establishment.

Any girl band immediately attracts attention just cos they stick out like a sore thumb, they can't be judged on their own merits, so they're bound to be self-conscious. But NOW's the time for us to get going, it doesn't matter if we don't know how to play the guitar yet, we can soon learn to play as well as any other punk band, and I think the punk public is just waiting for more girl bands to appear. I am, anyway.

Lucy Toothpaste

SLITS

ari up
tessa
viv
palm-
olive

First, The Jam had... er...left the tour & instead we had that loveable quintet* SLITS. When I'd recovered my breath after seeing them, I pressed forwar to have a close look & listen. My mind was transported back in time to the Roundhouse last May when the wonderful Smith creature rendered me speechless for a month. Slits have the same outlook: raw, loose & basic with no pretence of being geniuses. Terrific.

Tim

*one of them left.

shoplifting

'Bastards trying to watch us
on mirrors and TV
but they're not going to catch us
cos we're gonna
run run run with the basket in our hand...'

Another band from the wrong part of town (where it all happens anyway). I love those visual come-ons that draw me to the stage, lusting for the Slits and loving being manipulated so easily. Musically they go for the white noise technique rather than a tune trip, probably because they can't play normally, but I don't care because it sounds good the way it is. Names of the songs are irrelevant as they all sound the same anyway. I call them fun, and that (as they say) is what it's all about.

Tony D.

SLITS

LUCY TOOTHPASTE talks to the SLITS

A few weeks ago my mum called me downstairs and told me there were some 'peculiar girls' to see me. It was the SLITS, come to ask if I knew any girl bassists. Anyway, we did a so-called interview, only I didn't have a tape and I didn't start writing anything down till halfway through, so it's a bit jumbled up: I can't remember who said what.

Lucy: Were you very angry about the News of the World interview?

Slits: Yes. The woman who came to interview us was so stupid, so stiff and posh. She wanted drugs, sex & violence, so that's what we gave her. We were just taking the piss out of her.

Ari: They said we had holes in our socks. We had shoes on!

Palmolive: They've got holes in their brains. They didn't even give us any money for doing the interview. We realized afterwards we should have asked for some. We don't care that much about what they wrote about us, because no one with any brains would believe it anyway. But our advice to anyone else is, Don't agree to do an interview like that.

Lucy: If you couldn't find a girl bassist would you accept a bloke?

Slits: No, we're the SLITS! It wouldn't matter so much if we'd already been going some time, but we want to start off as an all-woman band. We put an advert in for a bass guitar heroine, and three men applied! A woman applied but when she found out it was a new wave band she put the phone down.

Lucy: Have you tried Spare Rib etc. to find out if they know of anyone?

Slits: Yes, but the women we spoke to didn't approve of our kind of music, they said it was cock rock.

Lucy (I didn't say this exactly at the time but this is what I think): I think it's a mistake for women to think they shouldn't play rock, should only place nice gentle folk songs and all that crap. New wave music is crisis music and we're all in the crisis. Angry women should make an angry noise. Love and peace don't work. Rock is one of the ways in which women have been oppressed, I agree, but let's grab our chance to change that now. What is the most important thing to you?

Ari: Getting our band together. Making things change.

Lucy: What about women?

Palmolive: We are feminists in a way. We don't want to tell anyone how to act, we just want to show them what we're doing, what girls can do.

Ari: Most girls don't push themselves enough. The world is changing, it'll leave us all behind if we don't change with it. One way to change things is for us to get on the stage.

Lucy: What do you think about love songs and songs about relationships?

Slits: We're not anti-love but we're anti the idea of 'true love,' anti the idea of a man buying you with money and presents. What most people call love is just status and security, just a facade. But we believe in friendship.

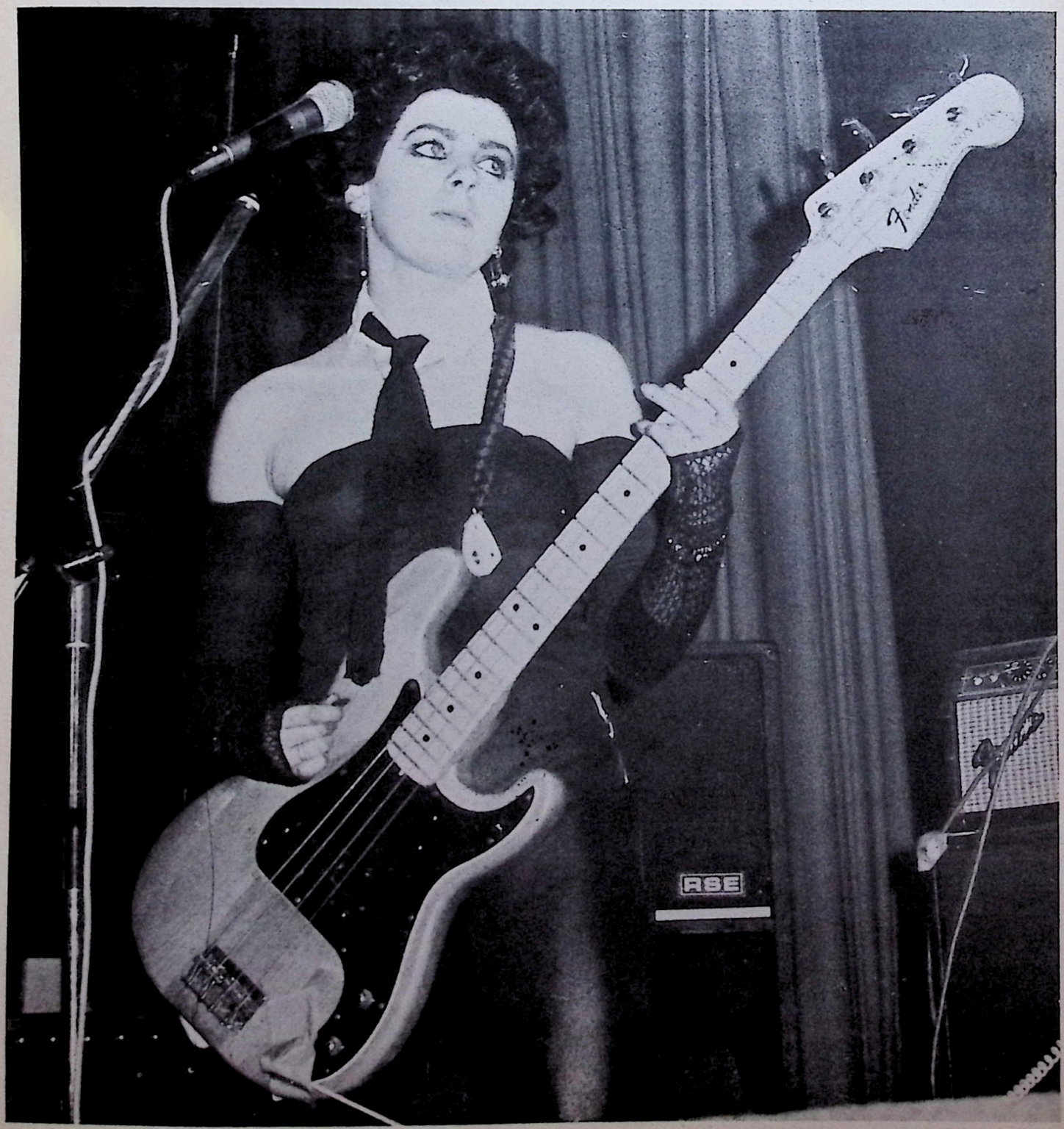
Lucy: What are your songs about?

Kate: We write songs about what happens to us, like, at the moment, shoplifting. Lots of people do it, no one has written about it yet. And lots of people don't do it. We're not saying they should, just letting them know it's there.

LIVE REVIEW

by SHARON SPIKE

The Slits were the first band on. I was really looking forward to seeing them but for me they were a big letdown! I can't tell you what numbers they were playing as the words were unintelligible. For the first song Arianna was wearing an old grey mac and every so often she opened it like she was a flasher. I don't know if the song was about a perv but to me it just seemed that she was giving the boys a cheap thrill (judging by the wolf whistles she received) - I found it rather embarrassing. She took off the mac and underneath she wore a slaggy leather miniskirt with fishnet tights.



The drummer was great all through their set, pounding away at the skins like Rat Scabies on a good day, the bassist wasn't bad either. As a band tho' they were totally untogether. If it wasn't for the drummer it would have been a total mess! The rest of the band continually strayed from the rhythm.

Arianna came on like a spoiled little brat (was that natural or just a pose?) and at one stage she did running on the spot which made her look like a stupid prat! Where were the heavy message lyrics? Destroyed by Arianna's screaming, I'm afraid.

To think that this band have been rehearsing for over 4 months, you'd think they'd have more to show for it than this. Some people liked them, blimey, they even asked for an encore! They were going to put The Runaways to shame, but how can they when they're using nearly the same tactics (roll on Patti Smith), playing on their femininity. I know it was their first gig but the Slits must sort themselves out if they want to be taken seriously.

BACK TO LUCY...

Well, if this is the whole truth about the Slits then my heart is broken! But I'm glad to see they got a good review in Sounds. Unfortunately, they haven't got anymore gigs at the moment so I haven't had a chance to see for myself. What they need is lots more gigs, like any other band, so they can learn as they go along. Anyway, at least they've got the guts to get up on the stage and play!

SOD THE PRESS

I don't have to tell you about the recent "Punk Bashing" that's been going on. I've had my fair share (more than enough) of it and I know that most of you have as well.

All this was the fault of the press. After taking several pictures of poseurs in leather gear, chains and looking mean & nasty, they went on to say that 'Mods & Rockers' could be coming back. As soon as this was said all the kids who knew nothing about punk/new wave - except what they read in the press - went out and dressed up in old teds gear and started carrying razors.

But can we really blame them after the press had given us this false image (outrage/shock nasty punk violence/etc.,). So why weren't we ready for all this? Well for one thing we laughed at the press and thought how can anyone believe all this? Well, just ask anyone not involved in the new wave how they feel about the Sex-Pistols - nine out of ten will say they hate it all because its evil and violent. Just look at that vicar who called Johhny Rotten the devil's son. It was funny to us, but some idiots out there believe it all.

Then there are these so-called punks who go to discos like the Global Village. They don't even like the music of the new wave. They think the Damned is just a new breakfast cereal and the Sex-Pistols are a new kind of vibrator. After listening to Barry White all night they go out for a punch up and as they're dressed as punks, its called punk-violence in the press.

We can't stop the presses and if they insist on highlighting OLD incidents like when the girl lost an eye at a Damned gig at the 100 club and ignoring things like the Buzzcocks playing a gig for rock against racism or the Pistols playing at the Screen for FREE, what the hell can we do?

ALAN ANGER

CORTINAS

CORTINAS: Fascist Dictator (Step Forward)

This one's another Miles Copeland/Mark P. product, and it's politics again but somehow I don't think the Cortinas mean it as much. It's very fast, and it's got good rhythm and good words:

"I don't want love, it's a waste of time, but don't forget that you are mine!"

The B-side "Television Families" is just as good, and just as fast. The thing that stops this single from being a classic is Jeremy Valentine's vocals. They're much too rough for this kind of band, they sound out of place.

CHARLIE CHAINSAW

The Cortinas were like a white patch of skin in the middle of your suntan. Annoying, unneccessary, a mistake... But first their good points: the bass player gets a point for looking stunted and painfully uncoordinated. The tall, hard guitarist (as opposed to the smaller, wet one) was visually great. He jumped about, scowled at everyone and looked mean. But he couldn't carry the rest of the band. And they were bad. The beat was spasmodic, the music lurched on like an old wino, and their youthful G.Glitter singer yelped and belched his way through the set with a minimum of energy. "Get back to Fords!" we all yelled. The set nearly made it out of first gear with 'Gloria' and ended with 'Television Families'.

HUMANADE

CORTINAS

Anyway, next group on were the CORTINAS and I hated them. The lead singer looked like a clerk or something with his white shirt and rolled up sleeves, in fact the whole band looked as if they were accountants playing at being 'rock stars' during their dinner hour, talk about total lack of charisma, these boys have been working at this image for a long time. No one could be that mundane naturally, could they? I can see why they decided to stay Bristol based rather than face the opposition here in London. They'd be finished in a month if they were a London band.

Does it really take five boys to make such mindless boogie? They played a version of 'Gloria' that should have been the high-light of their set but they extended it to include that 'joke' of introducing everyone in the band as 'Johnny'. Laugh? I thought I'd never stop, yawning that is.

TONY D.

TELEVISION

MARQUEE MOON LP

Television are: Tom Verlaine-lead vocals, guitar, Richard Lloyd-guitar, vocals, Fred Smith-bass, vocals, and Billy Ficca-drums. The sound on the LP is tight, melodic and very professional. It's heavily dominated by the twin guitars of Lloyd and Verlaine. The drums and bass are not insignificant though. Imaginative bass runs and crisp energetic drumming are featured throughout. Verlaine is the central figure of the band, and writes most of the music and all of the lyrics, which are printed on the inner sleeve. This is an album you will never tire of. Side one opens with 'See no evil'. "What I want, I want now," is the mood of this song. Verlaine's voice is comparable to Patti Smith in her quieter moments. 'Venus' is very different. A slow ballad this, almost an anthem. "My senses are sharp and my hands are like gloves." 'Friction' has an angry hard beat with jittery attacking guitar breaks. "I'll squeeze his head right into my fist." 'Marquee Moon' is brilliant, the best track on the LP. A very continuous sound that could go on all night-and you wouldn't mind. Side Two begins with 'Elevation'. This is an anguished sharp sound. 'Guiding Light' is slow and gentle with simplistic keyboards setting the atmosphere. "And tho they never cry for help..." The rhythmic 'Prove It' is their most commercial song. 'Torn Curtain' has a strange drum roll which leads into a tortured guitar riff. "Tears, tears. Years, years.."...and you've got to play it again...

ADE

LIVE

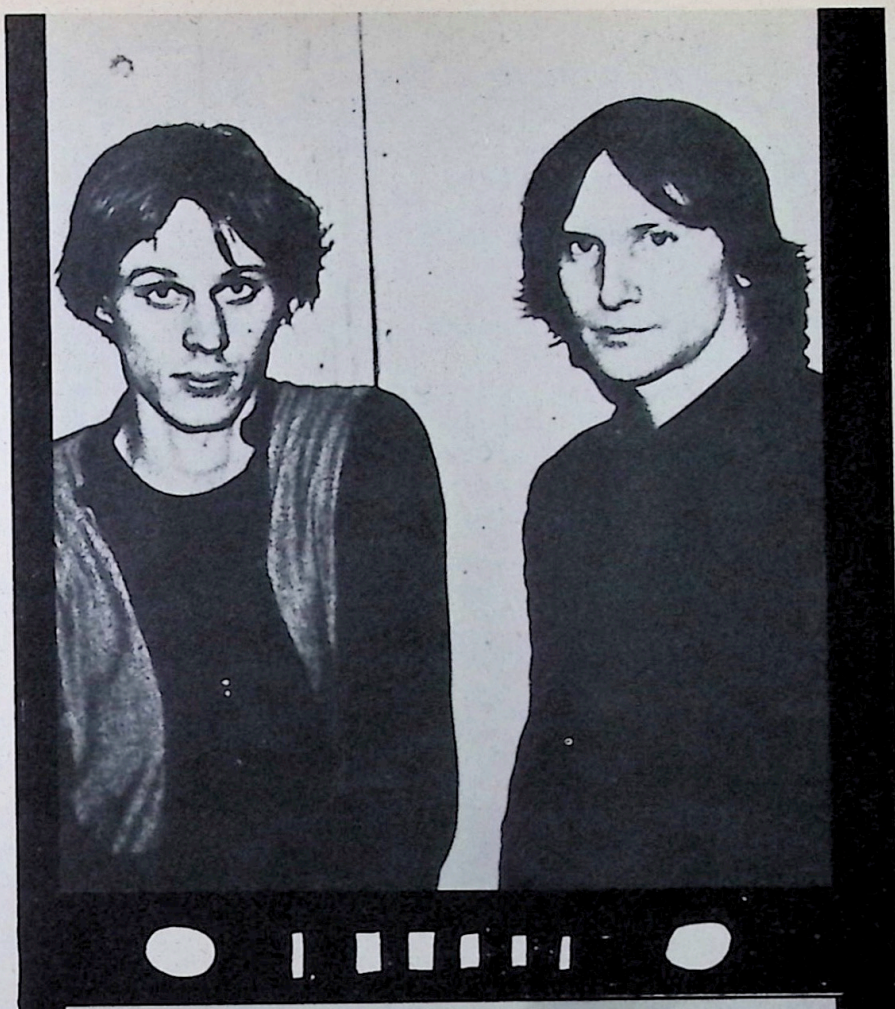
This show would better be called just live music. No show. But who needs temporary masquerading to enlighten music when you just close your eyes and sink into oblivion. The atmosphere created, even about $\frac{1}{4}$ mile away at the back of the circle, was ecstatic. No album could ever hope to recapture the tension and excitement and sheer pleasure created by a live Verlaine performance.

As on Marquee Moon, a few vibrant chords began the proceedings with 'See no evil'. It and the song that followed, 'Venus' were perfect renditions of what appears on wax; Tom Verlaine is satisfied with what he has created.

'Little Johnny Jewel' was the supreme number. Suddenly there were ghost noises from all around. Then a vaguely familiar tune started. I think it's the best thing he's ever recorded- the tension, pent-up energy, that comes, comes and almost splits you to pieces in a body-shattering orgasm; but just dies away without trace. Almost 12 months after it was put out in the States, the same song is transformed from brilliante into perfection.

Nearly all the tracks from the album were played: 'Prove It', 'Friction', and of course, 'Marquee Moon'. This is where the superb technical skill of Verlaine begins to show up. The 1000 crisp rasps that permeated through the aether, the sharp drumbeat. The pure ecstacy of 10,20 minutes of mental eroticism.

CHAS DIAMOND



BUZZCOCKS

ADE interviews PETE SHELLEY

Ade: How did the band come together?

Pete: It was me and Howard getting rather bored and Howard put an advert and said he wanted to start a band...and I'd known Howard for a while so I went up and started talking to him. This was over eighteen months ago. 1975. We just used to write songs. Then we actually got a group together and played.

Ade: Is the scene different in the north from the south?

Pete: Well it used to be completely different. It's started getting better. There's people actually thinking about it now, actually thinking about the scene and getting involved in it rather than just copying because it's the latest fad. It's a lot better.

Ade: How did you go about recording the "Spiral Scratch" EP? Was that your own money?

Pete: Yeah, it was our own money. I got my dad to borrow some and then Richard borrowed some money off his friends and then we had enough money to be able to do "Spiral Scratch."

Ade: Did you make any money or did you lose?

Pete: No, we made money.

Ade: How many has it sold so far?

Pete: About seven thousand.

Ade: What do you think of the other bands around?

Pete: I like Clash. I like the Sex Pistols. I like the Damned to a certain extent. There's very few bands I've actually heard.

Ade: You're too busy gigging?

Pete: I don't usually buy records. Oh, I like the Fall.

Ade: What would you say your musical influences are then - if you don't listen to many records?

Pete: Everything. I'm influenced by everything. I mean, I like Beethoven, Beethoven to Beatles, it's a hard thing. In order to see influences you've got to stand back and actually look at everything you've done. It's easy for other people to see influences. But for me, as far as I'm concerned, it's all coming from me.

Ade: What do you think of the Roxy LP that you're on?

Pete: Mmm, could be better. It could have been a lot better. What we were told was it was done with a deliberately rough surface with talking over all the tracks. So each track sounds similar. It helps some bands and doesn't help others.

Ade: Have you got any political views?

Pete: Lots!

Ade: Do you vote?

Pete: No, I don't vote 'cos I don't believe in organized political parties. I'm more on the anarchist side of anything, not for organized stuff. I've got this idea of personal politics-which is how people relate to each other. And if people had a certain code of etiquette, and related to each other, and they could actually say what they wanted - then you wouldn't get half the troubles which happen.

Ade: That depends on intelligent people having a high moral sense of values....

Pete: Even people who aren't intelligent...There are some people who aren't intelligent who have a high sense of values. It's basically - just be yourself. But be yourself nicely. There's no need to be nasty. No need in the world.

Ade: You're the nice punk band then?

Pete. Nice-ish... I mean, I can't see any reason to start gobbing at audiences and throwing mike stands at them. There's no need for that. The reason I play is just to enjoy myself.

Ade: Have you come up against the Teds v Punks thing?

Pete: Little bits. Usually scuffles down back allies.

Ade: Is it up North as well?

Pete: Yeah... The Teds philosophy is one which is steeped in violence... and the fact that they're attacking punks is that they're just looking for a scapegoat, some section of the community... it doesn't have to be punks. It could be blacks or queers or anything.

Ade: You all dress very normally so what do you think about the fashions of leather and plastic etc?

Pete: It's O.K. it's up to them. As long as they're not doing it to have a one-upmanship on someone else. You know, here am I in my latest Malcolm Maclaren shirt or my plastic, see-through, leopardskin trousers on - therefore I'm better than you.

ROXY ALBUM

reviewed by CHARLIE CHAINSAW

This album's bloody fantastic, it's what the new wave is all about. This is the album of all the hot new bands that don't have anywhere else to play. The recording quality couldn't be any better. There's talking in between the tracks, faded into each other so you can't tell where the breaks are. The songs themselves are as clear as you can get, as good as on a studio album.

Side one starts off with Slaughter and the Dogs. They've been around for some time now and it shows. They're so tight - they never get out of time and they never play a bum note. They start with a fairly slow, meaty, raw number called "Runaway" and follow it up with the faster "Boston Babies." They're both okay but they go on a bit too long, I think. A few seconds later The Unwanted come on. Their song "Freedom" is a heavy, throbbing, pulsating two minutes of fun. It's good, I like it. Can't make out many of the words though - why isn't there a bleedin' lyric sheet?

'Pay attention, we're Wire.'

I'd never heard anything about this band before but they're bloody brilliant. Their first track, "Lowdown," is the slowest track on the album and it's good. Real laidback, maaann. That track's good enough but their next track, "12XU" is a fuckin' killer!

The Adverts finish off side one with "Bored Teenagers." It's got lots of energy and complicated rhythms. I didn't like it at first but it grows on ya. I do think it's good now.

'Okay tomcats, it's real hot in this joint, I prefer a sauna meself, okay everyone are ya feelin' alright? Or 'alf-pissed or 'alf-knackered or what? Jesus it's fuckin' hot in here. Right, we should be out boozin', shouldn't we. And pogoin'. It's Saturday night, innit! Have a pogo for this number. Basically it's called "Ard Lovin' Man"'

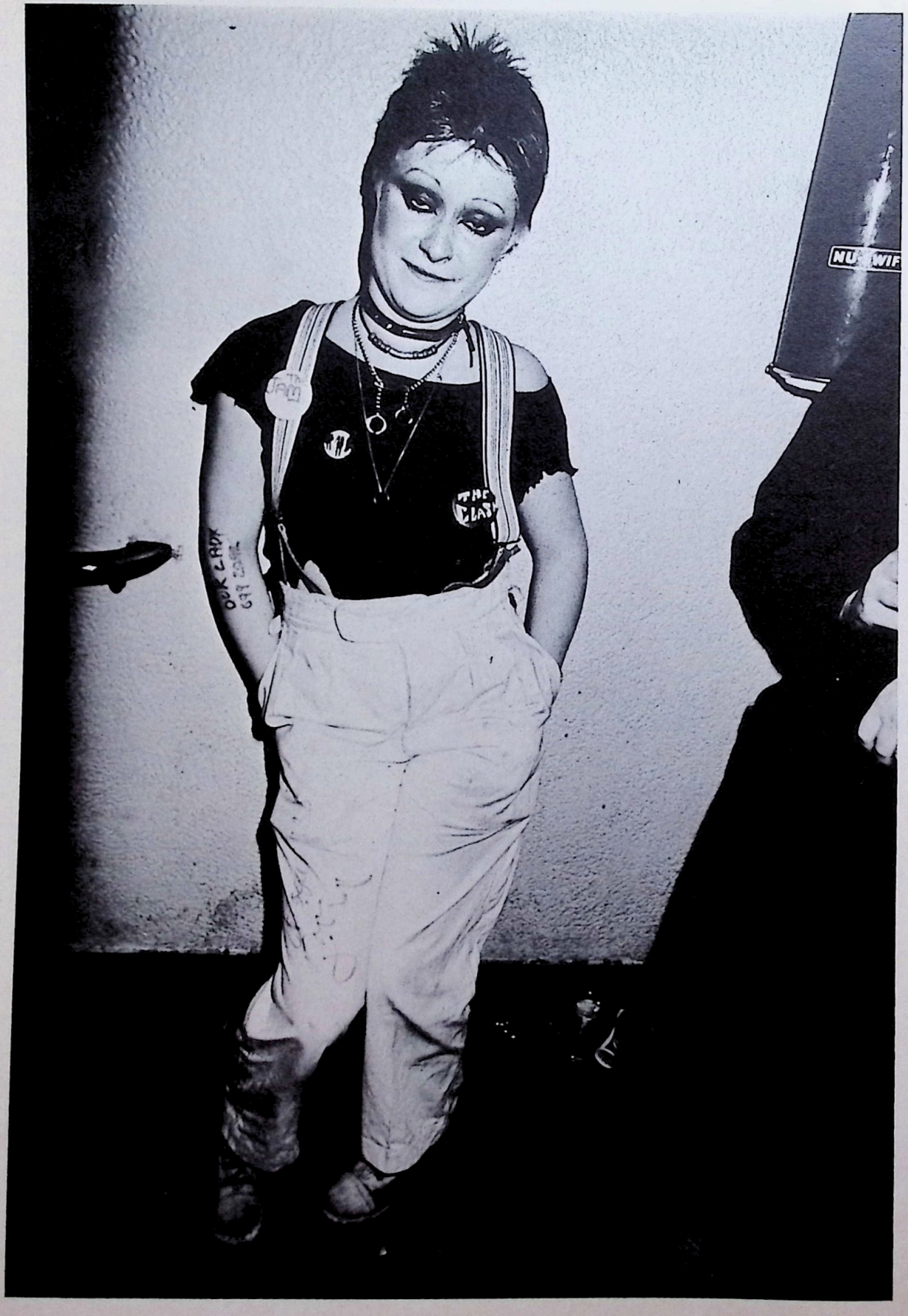
Yeah, of course that's Johnny Moped. The biggest bastard the New Wave's got. It's good and fast, could have done without the guitar solo though.

Next on are Eater with "Don't Need It." Andy's got a good rough voice, this is a good track.

Eater's second number is "15." The cover says it's an Alice Cooper song but this is so different from the original that it has almost finished by the time I realized what it was. It's "I'm Eighteen" speeded up ten times as fast. It's bloody good - better than the original - one of the best tracks on the album.

The next track, "Oh Bondage! Up Yours," by X-Ray Spex is the only track I don't really think is very good. What puts me off is Polly Styrene's shrill, high-pitched voice which sounds bloody awful. The rest of the band (which includes a cute sax player) sound exactly like Hawkwind.

'This is a nice little song. Yeah, very nice. I think you may have heard it before, it's called "Breakdown"' and yeah, it's The Buzzcocks of course. This live version is much better than the studio original - it's twice as raw and jagged. They don't seem to miss Devoto at all, Shelley's a good singer and the band's sound is as good as ever. They finish off the album with "Love Battery" which is another killer.


THE CLASH

SEX AND MENTAL OPPRESSION

an opinion from Tony D.

Sex, the one thing that affects all of us, all of our lives, whether we want it to or not. Throughout our lives we're constantly bombarded with it, subtley or outfront, conciously or sub-conciously. You probably think "so what" and carry on with your life, but think for a minute. The whole society is built around SEX to keep it going (no, seriously folks). Look, there is the line you should follow you know, the -- 'Schooljobmarriageworkhardforanicefutureandretiretothecountry' thing, and what holds it together, SEX. How?

The whole thing of looking on sex as the ONLY enjoyment in your day to day existence. Don't mind the fact that you're being screwed by the government and that everybody with power is exploiting you, turning your sweat into their country homes and rolls royces. No, never mind all that, its just boring and complicated and you wouldn't understand it anyway, just think of that great screw you're going to have with your wife/husband tonight instead. That's much more fun isn't it? Don't worry about the boring drudgery of your pointless job, don't worry that you can't afford to buy enough food, just have fun.

Whoa, hold on there boy, I'd better get this straight now : I'm not IN ANY WAY saying that to topple the system and achieve physical and mental freedom is by becoming a sexless moron, working feverishly toward an inner strength by mind games. God no, I'm trying to say that SEX shouldn't take up your entire thoughts. It is too easy to just drift along with the tide of sexploitation and enjoy it all. But take a warning: those with one track minds now, are the guys who finish up on the assembly line in the factory, working to try and support himself, his wife, 3 kids and colour TV (this raises another important point, but we'll come to that later), trapped forever into a boring, meaningless existence on the endless grindstone for somebody elses profits. Unable to even kill himself because he knows his wife will suffer even more after he's gone. And the girls fall into their system of turning into empty, brainless sheep. And the funny thing is, once you get into that nightmare then you actually lose all your interest in sex. Ironic huh? The people with one track minds, don't stop that one track, obviously, but set the old brain cogs into motion and get other tracks working.

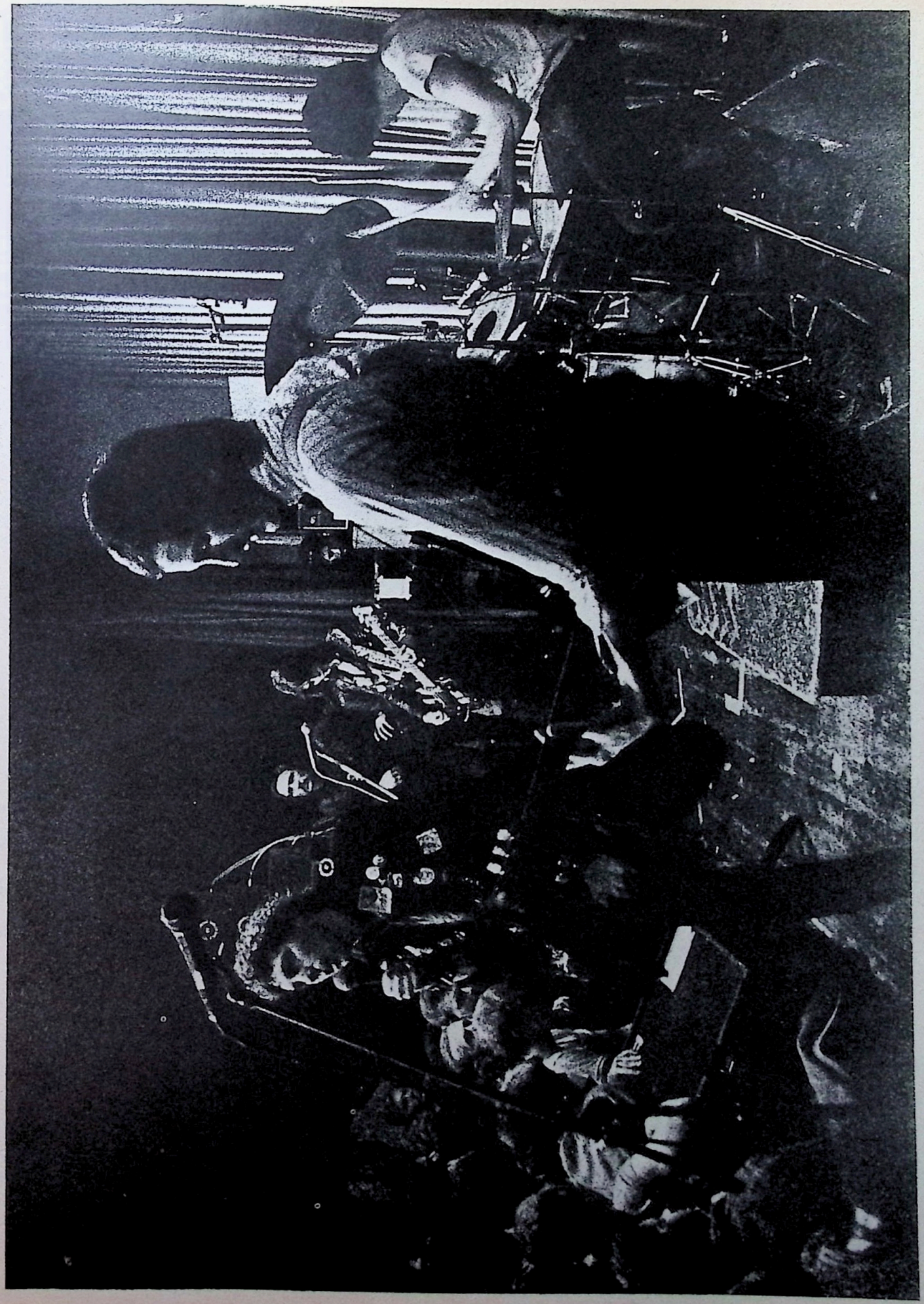
What I mean is, don't make looking for your perfect partner your total aim in life. And don't kid yourself that you're not. Do that AS WELL AS getting an interesting life and future for yourself.

Once you understand how sex plays such a major part in the oppression then you can learn how to enjoy sex for it's own sake. Rather than making it another rope tying you down in the bottomless pit of respectability that lies behind those doors marked "This is the normal world out here, once you pass through there is NO turning back". But, and here comes the whole paradox of it all: IS THERE GOING TO BE ANY FUTURE ANYWAY?

What with the Russians and USA (and probably a few other countries as well) able to wipe out the entire world and everything on it several times over any time they feel like it. Shouldn't we just resign ourselves as the lost generation and enjoy ourselves while we have the chance?

And also, as I hope to be dead at 25 anyway why should I care? But that's a whole different bag of cookies, another time another article.

What isn't so remote though, is the horrifying fact that 'watching television' has replaced 'sex' as the national pastime. Now watching television is great AS LONG AS YOU SELECT YOUR VIEWING!! The idea of television is fantastic, but in practise its a really dangerous viechle in the hands of the present controllers. When you just sit down and watch T.V. whatever is on, then it is a moron making machine. Once they start restricting TV. sets to married couples, then we worry. Then TV. has finally totally subsituted sex in the modern world.

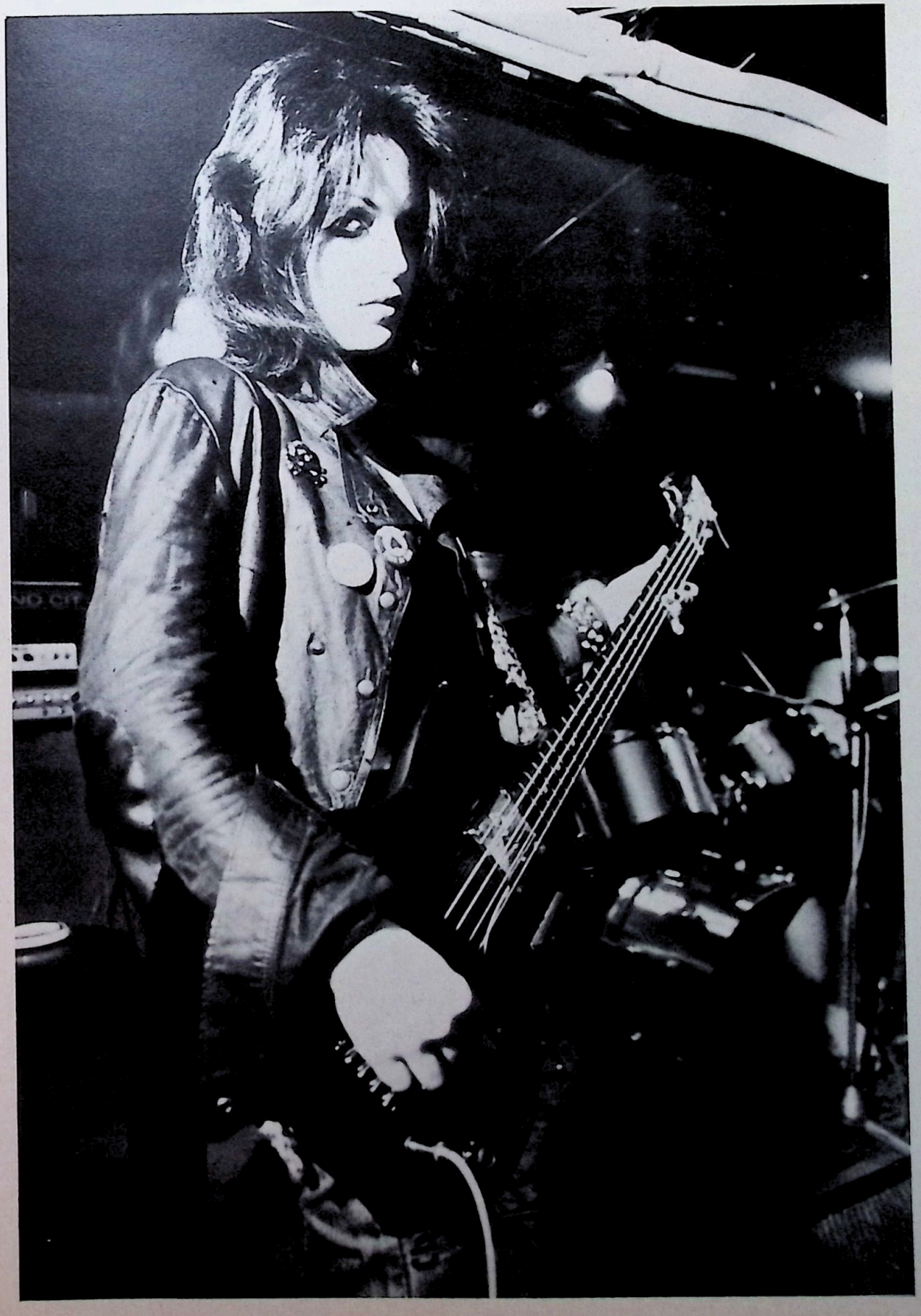


ADVERTS

The Adverts are on stage. "This is the real thing," announces T.V. Smith as the band smash their way into 'One Chord Wonders.' 'New Boys' quickly follows as T.V. jumps and cavorts around the stage. Howard, on guitar, looks as though he's just stepped out of a horror movie, a tall, menacing figure relentlessly bludgeoning out the chords. 'Quick Step' and Gaye coolly picks out the bass line, content to stand to one side and concentrate on her playing. She plays strange rhythms, almost using the bass as a lead. 'On the Roof,' 'New Day Dawning' and all the while Laurie crashes into the drums just as if they were his mother-in-law that he hates. 'We Who Wait,' 'Bored Teenagers' as T.V. screams and spits out his lyrics. There's so much pain and anger in his voice. An apathetic audience find the time changes too difficult to relate to. 'Gary Gilmore's Eyes' and then 'Bombsite Boy.' T.V. tells the audience what he thinks of their lack of life. The finale is 'Great British Mistake' which ends as a mass of feedback and noise when Laurie kicks the drums all over the stage and microphones are left screaming by the amplifiers. A great gig from them but a cold and lifeless audience. Get to see this band. You'll love them or hate them. Better find out!

NAG + ADE

GAYE



ADVERT

TV SMITH

N/A: What made you choose the name 'Adverts'?

TV: Well, what do you see in the name?

N/A: It's the boring thing on television, so you're an opposite to that?

TV: It's a question of opposites definitely. I hate the adverts, right, cos they're selling you something you don't want. But they're fucking selling you itbecause...There's no honesty in the adverts. They're all fucking lies. They're telling you what they want to sell because they've been paid the money to make the adverts...all that shit! It can go down the drain for all I care. There's no point to it. I don't need to be told what I want to buy. I'll buy what I want to buy anyway.

N/A: What would you say are your musical influences?

TV: There's no need to see influences. Influences are a thing of the past. I've liked people...Bowie, Iggy, Dolls. Who haven't I liked, that's the more important question. I haven't liked Yes, ELP...What I don't like is the big superstar thing - you can't be a band unless you've played the scales every day. That's what really stifled music. All you've got to do is learn a few chords, try and get a rhythm together, and if you've got something in your head then put it out. Who cares whether you can fucking play all the notes? I don't care. No one cares.

INTERVIEW

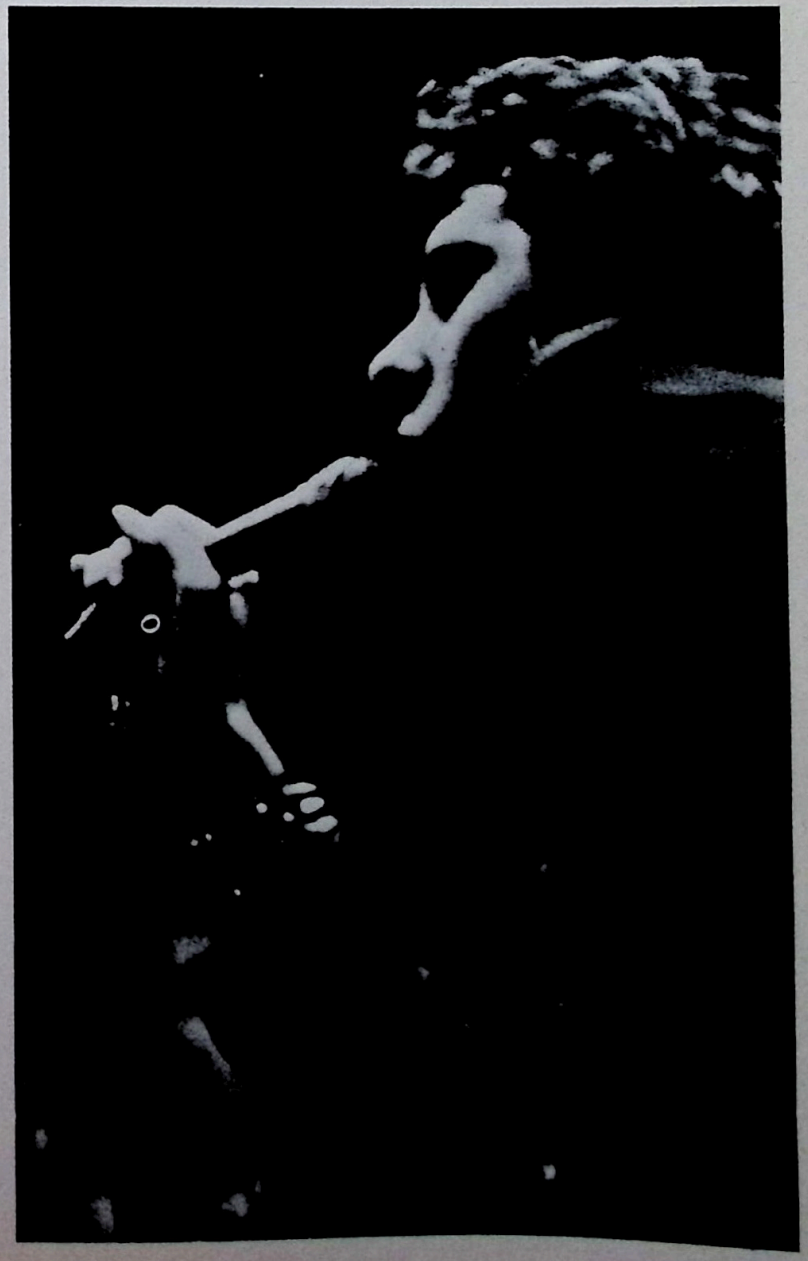
by NAG + ADE

N/A: How would you define the music? What sort of music do you call it?

TV: One thing I hate is categories. A lot of people turned up tonight expecting to see a punk band: 1-2-3-4 blam blam blam blam. It didn't happen and they were put off. That's what went wrong tonight. People have got this stereotype of punk music from their music papers. They've read NME and Sounds and they think, here it comes, it's gonna be headbanging time. But maybe it wasn't. Maybe they didn't like it and it's going to take a bit longer than that. What group made it on their first ten gigs? Not many, not unless they've got a big advert hype going for them, and a lot of money behind them to push their full page ads in the music papers.

MODS and PUNKS by HOWARD ADVERT

There are many parallels between the Mod movement - the Who and the Stones - and the New Wave bands. Mod and Punk have a similar style of dress, type of gig, attitude to life, age group, social background and amphetamine. But where did the Mods go? A lot of people got rich and were slowly squeezed out of their culture and into stardom. One difference in the punk scene now, is that instead of bands leading the way in styles they are no different from anyone else. While much of the audience is far more extreme in dress and attitudes. In Mod days the audience emulated the band even as far as being influenced in their drug taking. Now, the people are over the top, and if only this were true all over the country it could be used constructively.



VIBRATORS

KNOX interviewed by NAG & ADE

N/A: A lot of people have described you as just dressing up onstage and acting like punks when you're not really into that.

KNOX: Yeah. Bands always criticize other bands. We could slag off the Pistols saying they're little puppets of Malcolm...or the Damned are just another Black Sabbath. That's just up to people - whatever they make of it, really.

N/A: So you wouldn't really say you're jumping on the bandwagon?

KNOX: It's half and half really. The bandwagon jumped on us. I'm much older older than most people doing punk. I'm ten years older. I'm the other generation - like, the old lot! But I like doing the new stuff. I was playing when the old lot was in but I stopped because I didn't find it very interesting. I like people like Hendrix - people like that. You get people saying 'I've always been a punk, I've always fucking done it.'

I mean, I've played in fucking Irish showbands and all that kind of rubbish. But who cares? Like next year, if something more exciting happens people are going to go and fucking do that. And they're all gonna try and pretend they weren't punks last year. Because there was this big clean-up after the Pistols thing on television. Everyone switched from being punks to being new wave. Because all the work just fucking disappeared. I wasn't personally worried cos you always get situations like that. It's just like girlfriends - there's nobody and then there's thousands!

VIBRATORS ALBUM: 2 VIEWS

Counting up the votes for the Ripped & Torn charts, and seeing that the VIBRATORS: PURE MANIA (Epic) has got a large chunk of the votes. This needs investigating.

I got a copy of the album easily from CBS offices and played it once. Confusion in my mind.

Solution: Play the Stooges 1st. Once. Reassure myself that the Vibrators album is not 'new wave', not 'punk rock', but that deadly weapon ...PRODUCT.

The implications that arrise out of this apparent mindless acceptance of this album, this product, by punks, are potentially horrifying. This album was promoted unashamedly as 'punk rock' or 'new wave' and, not stopping to think for themselves, 'kids who like punk' rushed out and bought their Vibrators albums and....

They play them in their houses, their parents not objecting to soft pop music emenating from juniors room. Sanatized punk, guaranteed not to ask awkward questions like "Who needs remote control from the civic hall?", no no there's none of that stuff here.

It is fucking disgusting, Product like this, promoted as punk, is already flooding in unquestioned, diluting, devouring that original fire of energy and political force that carried the new wave upwards, product diluting and smothering the light, untill 'punk' becomes just another youth-craze (along with the Fonz, Charlies Angles, and more product) just like the Sunday Newspapers wanted.

And the last flicker is devoured, the last political cry is throttled, not by the obvious outer front of police harrasement, or the mob attacks by the ignorant masses (led by the Sunday Papers opinions, which automatically become public opinion). But is killed by Product like this (the Vibrators LP in case you've forgotten) eating away and finally destroying the punk idiem from inside. As 'punk' slowly dies the Sunday Paper-photographers encouraging the watching mass to hoin in, gleefully photographing their own examples of total control.

The mobs disperse and go back to their hovels opressed, screwed up and spat out by society, the same society they would give up their lives to defend.

Pure Mania: a product that is used by The Common Enemy to eat into, and finally destroy the flowers in the human dustbin, and destroying itself in the process.

Vibrators: a step forward for Epic Records, a kick down the stairs for punks, rebellious youth everywhere, and, inevitibly, youth itself. You think I'm kidding? I wish I could stick around and explain but I hear the Vibrators are doing a concert at Earls Court and I must get my tickets and my Vibrators badge and my Vibrators T-shirt and

P R O D U C T ! ! !

Tony D

Skid's thoughts on the subject.

I told Tony I would deal with this albeit a little on the common side. I was hoping to get away with my old usual (or maybe you don't remember) sort of "fucking rubbish, or "fucking great" sort of thing but it aint that easy cos most of the readers outside of London like it, and most folks in London detest it! So, if you like it n' live here then you have not been voting, and vice versa. Don't send letters saying that your fave isn't in the charts if ya don't vote!

Me, well I like it, yep think its pretty nifty. Thought it sounded a bit Flaming Grooviesish but that can't be that bad can it? Big fucking deal if ya don't like it, I don't care, its your loss!

And now to the album. My fave tracks are: YEAH YEAH YEAH, SWEET SWEET HEART, BABY BABY, and on side two: LONDON GIRLS and WHIPS & FURS.

I think it'd been better with stronger money seeing as its so short but that shouldn't deter ya if you've got any sense. Well, there it is in black and white so if you like something just say so I mean whats the point of fooling everyone when listening to something makes you feel like punking, HUH? While I'm at it I might as well mention that RATTUS NORVEGICUS is also a hit with me along with ULTRAVOX! Most of the people around me think of this as an open admission to being a posuer but that ain't true. The Velvets are also high in my books with Patti Smith, Sex Pistols, Clash so big deal. I'm not going to list the tracks cos there's not much point. This whole thing originally made me feel a bit unsafe but what the fuck. If I can't give my own views without being slagged to the ground then it makes me wonder, know wot I mean?

Skid Kid

SIOUXSIE + the BANSHEES

SIOUXSIE to JANE SUCK SPEAKS

'Suzi and the Banshees: It's never the same at a Pistols gig nowadays (in London, anyway) if what is known as the 'Bromley Contingent' isn't there. This inseparable unit is Steve (21) Bill (22) and Simon (19) - he sells hot dogs off a mobile stand during the day - raspberry-haired Debbie and Suzi herself.

They first heard the Pistols at their local tech. in January and they've been faithful followers ever since. They made the trip to Paris, in a ropey old car, to see their heroe's first overseas performance, and Suzi, shocking in her semi-nudity, got punched on the nose.

She is nothing if not magnificent. Her short hair, which she sweeps in great waves over her head, is streaked with red, like flames. She'll wear black plastic non-existant bras, one mesh and one rubber stocking, and suspender belts (various) all covered by a polka-dotted, transparent plastic mac.

Over the weeks the Bromley Contingent's parade of inventive dress (its rarely the same two weeks running) has set the fashion pace of the scene. It was only a matter of time before they took their street theatre to the stage. Apart from Suzi, it wasn't decided who would actually end up doing the festival until the day. Everyone thought that they'd carry out their much-advertised plan to sing 'Goldfinger'.

It was not to be. At the last moment, in an orgy of rock iconclasm, they decided on 'The Lord's Prayer' spiced with "the most ridiculous rock songs ever written".

Two-tone Steve (his hair is black on top, white at the sides) was on the bass he picked up for the first time the night before. Sid Vicious, Johnny Rotten's friend and inventor of the Pogo dance, was on drums. He had one rehearsal. And a mature gent called Marco was the lead guitarist.

The prayer begins. Its a wild improvisation, a public jam, a bizarre stage fantasy acted out for real. The sound is what you expect from, er, novices.

But Sid, with miraculous command, starts his minimal thud and the blat dosn't fluctuate from the start to the finish of the, er, set. Against this knobby sound, Suzi, with grace of a redeemed ghoul, rifles the senses with an unnerving screeching recital of 'Twist And Shout' and 'Knocking On Heaven's Door' Sid's smile flickers. Marco, his guitar feeding back, rolls up his sleeves, and Two-tone Steve two-tones.

The audience, enjoying the band's nerve and audacity, eggs them on, gets bored, has a laugh, and then wonders how much more it can take. Twenty minutes later, on a nod from Marco, Sid just stops.

The enthusiastic cheering is just recognition of their success. If the punk rock scene has anything to offer then its the opportunity for anyone who wants to get up and experience the reality of their wildest, stage-struck dreams. The bar-flys are horrified. "God, it was awful", says Howard Thompson, an A & R man from Island. But Suzi is not interested in contracts.

"The ending was a mistake", she says, "I thought we'd go on until they pulled us off"...' (Caroline Coon reviewing the 100 Club festival for Melody Maker, Oct. 2nd 1976)

or 'not just a pretty Rhinemadchen ...' (Sounds)

Last time I wrote about the Banshees I turned 'em into spastic-hating Nazis, so I went and did another interview with a cassette machine ... a socio-psycho piece of deep importance, a Chekov play, a sniff of glue (sneer) ...

I

Suck — What do you think of what's going on at the moment - the rest of the scene?

Kenny — Everyone has got incredibly two-faced.

Siouxsie — Its all gone very stale.

Suck — (inspired) Its like its split and there's bits all over the walls...

Siouxsie — Most bands, they're just the same as any band that started up ten years ago.

Steve — Stereotype ... There's even a band called Dole Queue - the pits.

Siouxsie — ... the same attitude as these - supposedly - rock stars, which is all wrong. What makes me mad is that people think

we're the superstars, that we think we are 'stars'. (Our reputation for being cold and distant) is because we're so pissed off with everyone else.

Kenny — Shitheads ... there's so many bands that just go out and play rock n roll. Its so easy to listed to -

re-start tape after missing a classic born-of-innocence saying from Siouxsie:

Steve — ... the Buzzcocks -

Siouxsie — 'They're not influences, we like 'em'. Whats funny about that?

Suck — You like the Slits, don't you?

... because they're doing what they want to do?

Siouxsie — Yeah, and they're so different.

Steve — (on influences) Iggy, Eno and Bowie and no one else except for the Velvet Underground.

Siouxsie — And some of Johnathon Richman.

Suck — (to Siouxsie) How did you feel when Sounds printed your picture as a 'Page 7 girl'?

Siouxsie — I hated that.

Suck — But obviously when people see the band for the first time, they're going to pick you out? You must get a lot of people coming up to interview you and ask you about make-up hints -

Siouxsie — Its just that they always ask me the questions (see this interview). They should ask everyone. I know as little and as much as everybody else.

Suck — Can you play?

Siouxsie — Bass

Steve — Bit of piano ... sing a bit ...

Kenny — Drum a bit - anyone can drum.

II

Discuss the Sex Pistols.

Suck — What would you do if you were in the Pistols situation now?

Steve — We'd never get into that situation.

Suck — But do you think they thought they would or was that what they wanted?

Steve — Oh, they always went with Malcolm, it was their fault. They had the choice to turn round and get rid of Malcolm.

Siouxsie — But they signed the contracts giving him everything and then hardly anything. Nils (Banshees' manager) even warned them .. he saw the contracts and thought, "If that's not giving them away -", but either they didn't believe him or they didn't care.

Steve — You know he owns the name? So he can put out ANYTHING under the Sex Pistols' name ... Johnny Rotten dolls.

III

Suck — How do you feel about a book coming out on the new wave? Whats your first reaction?

Siouxsie — "Very commercial".

Kenny — "Big deal".

Suck — How do you feel about people putting it out who don't know anything about it -

Steve — "Disgusting!"

IV

Siouxsie — I thought the best remark in a newspaper trying to criticise us was someone had picked up Glen Matlock's view of what we were about and it was, "I don't know what it is, but its not rock n roll".

Kenny — That was great.

Siouxsie — He did us the biggest favour ever and he didn't know it; shows how stupid the bloke was who wrote it.

Suck — The best thing I ever read was, 'If there is ever a Nuremberg Rally, then Siouxsie and the Banshees will be there' thats the only thing New Musical Express have written about you.

Steve — No, the best thing was 'the genre nasty Banshees'.

Suck — How do you feel about the media, the rock press as such?

Siouxsie — I'm not bothered if we don't appeal to them, so long as we can get on - progress without anyone getting in our way.

Kenny talks about the fanzines, how it was good when they first came out that here was an alternative to reporters in suits sneaking into the 100 Club writing bitchy reviews then splitting, but

Kenny — As it turned out the fanzines are a load of crap too.

Suck — Well, look how much they cost! I only buy them for the pictures.

Kenny — And they're really establishment - Sniffing Glue was too ...

Steve — They all look the same.

Kenny ... Writing about the Hot Rods and good time rock n roll and the Gorillas ...

Siouxsie The Gorillas! They were the worst.

talk about the appeal of bands who are 'different' again

Siouxsie Its not bands TRYING to be different - they ARE. There's a lot of bands trying to be different, but it just dosn't work.

Suck There's a lot of people who come just wanting to bop around regardless ...

Steve Well, they should have learnt by now thats not what they're going to get when they come to see us.

Suck But they do get off -

Steve There are beats and rhythms, but its a bit obscure.

Suck Are you looking forward to going to Paris? (for gigs) Have you been to France before?

Siouxsie (laughs) To see the Pistols. I got attacked ...

Suck Oh Yeah! You got punched on the nose or something. What happened?

Siouxsie I wore the Nazi armband and I didn't know it was the anniversary of when World War II broke out -

Suck Lucky you didn't get shot ...

Siouxsie The whole club tried to turn on us ... I got punched outside the club.

Suck You should go down better in France 'cos like they love the Stooges and Jim Morrison and Patti Smith.

Kenny I saw Jim Morrison's grave ... it was really wierd 'cos all these kids had scrawled all over it, like 'Concert this way' and anarchy signs with the circle ...

Suck (to Siouxsie) What made you write 'Carcass'?

Siouxsie Steve wrote the main tune and got pissed off with it. It was too long ...

Steve It was going to be a piss-take of 'Horses' but instead of the horses - carcass ...

Suck Do you like Patti Smith?

Siouxsie I liked her early album but I don't like 'Radio Ethiopia'.

Kenny I'd like to have seen her break her neck.

Siouxsie Sadist.

SIOUXSIE SAYS MORE ON PAGE 110...

BOYS BOYS

BOYS LIVE

I was in a disappointed mood before the gig because of the non-appearance of the Clash and Subway Sect, the reason being that it wasn't 'radical enough'. I reckon they're lazy gits! It was pissing down with rain (typical English weather) and although on the ticket it said it started at 5.30 - the doors didn't open until after 6.00. I'm getting more and more angry by now! Anyway, to the music...
The Boys were the openers. They looked really good, all wearing leather - like a team. The sound was powerful, fast but predictable. Good to see a bloke playing electric keyboards - that's their most original facet. Their songs were a mixture of Rock and Roll and their own numbers. The highlights were 'Sick on You' and 'I don't care'. Their single made me laugh, "I don't care about Rock and Roll", cos they are a high energy Rock and Roll band!

NAG 1 ADE

BOYS 1st LP

Unfortunately I only heard the acetate of this album, but I got a good idea of how good the album is/will be. It's a good rocking album from the Boys - who produced it themselves - and it's also very commercial. In fact every track could be a single. Side one opens with the best song they do live - 'Sick on You' - an old Brats song written by Casino Steel, as are most of the tracks along with Matt Dangerfield (lead guitarist). This track features some really excellent lead guitar work from Matt and you can actually hear the piano at the begining. Next comes the old Beatles song and only non-original on the album- 'I Call Your Name'. This sounds a bit like a filler, but they've always played this song live, so I can see why they put it on the LP! 'Tumble With Me' features the classic rock n roll lyrics; 'Wake Up Little Suzie', stop picking your nose. Once again the guitar is very up front. The Boys have only played "Tonight' once on stage - at the Marquee and this song features Honest John Plain's (rythm) only piece of lead guitar work (listen for it). 'L Don't Care' and 'Soda Pressing' are both new versions and were included on the album because 'I Don't Care' wasn't the big seller the band hoped for as a single. I don't really like the single version of 'Soda Pressing', but this is a much faster version and I really like it a lot. Side one ends with a song called 'No Money' and it is really good, a rocker sung by Matt, who sings half the songs on this album, leaving bass player, Kid Reed to do the rest of the vocals. Out of the two I prefer Kids vocals, but Matt has laid down some great guitar work throughout this album.

BOYS

Side two opens with the new single, 'The First Time' and it is easily the most commercial song on the LP. It is Honest Johns only song writing contribution so far. 'Box Number 939' and 'Kiss Like a Nun' are good rockers and 'Cop Cars' is one of the best things on the LP and it is good how it fades into the next track, 'Keep Running' - which was also played once only live - at the Marquee this year! 'Tenement Kids' has some good lyrics and the last track, 'Living in the City' features a superbly simple lead guitar solo in the middle. Above all this is a good album of pop music as it should be. It's very Beatles influenced and my only critisism is that the vocals are a bit laid back in a couple of the songs. Apart from that, this album shows what the Boys are all about and as I've mentioned all the others I'd better mention Jack Black who drums well throughout the LP. A good debut album.

Alan Anger

boys boys

ADE'S INTERVIEW WITH WALTER LURE OF THE HEARTBREAKERS (AN EXCERPT)

Ade: Why did Richard Hell leave or get kicked out?

Walt: Oh he just evolved into this madman. He used to tell us that he'd left Television because Tom Verlaine would tell him he can't do this and don't do that and not to sing his songs because people look at him too much. And then it was the same thing he used to tell us. He didn't want me to sing at all and he'd only want John to sing two songs a set. He wanted to write all...he just wanted to be the central figure.

Ade: Did you ever get to see the New York Dolls?

Walt: Yeah, yeah. I used to see them when they were on tour.

Ade: What did you think of them?

Walt: I thought they were great. The image was great but then they really changed. But they were great. The first time I saw them I couldn't believe it. It was like a whole new dimension.

HEARTBREAKERS

The scene was Crackers Disco in Wardour Street and the gig was billed as The Buzzcocks & The Fall, but these bands were both overshadowed as Johnny Thunder and the Heartbreakers were being thrown out of the country the next day and the band just had to play a farewell gig. So they chose the opening night (for New Wave bands) at Crackers. The Buzzcocks themselves played a very weak set, but the night was made into an event as soon as The Heartbreakers walked on stage. They are one of the best live rock bands in the World and that night they were out to prove it with songs like Pirate Love, Chinese Rock, Born to Loose, One Track Mind - need I go on. This was the best I have ever seen the band and UK will miss the Heartbreakers. The previous night Johnny played on stage at the Marquee with the Damned (playing 'It's too late). ALAN ANGER

CLASH

ALTERNATIVE TV

The London debut of fanzine writer Mark P. on vocals was the main reason people wanted to see Alternative TV at the Marquee. It wasn't a very big crowd but Generation X and The Saints were playing in London on the same night. ATV surprised a few people with their set. It was very varied and they have different influences such as the Doctors of Madness and a reggae tune - which was played much too fast and sounded funky. In one song Mark read out some words over the music, from a sheet of paper. Alex is a very good guitarist and of course John Towe (ex Gen X and guest drummer) is good. The bass player is called Tyrone. Alternative TV aren't great but they are very interesting and I hope people tone down the fact that Mark is the front man and watch them as a group in future. I saw them again at Deptford and they played terrible, but still, everyone deserves a bad night.

ALAN ANGER

the kingsmen's greatest hits by JANE SUCK

If I didn't have a headache... I'd re-read the book "A Clockwork Orange" and tell you how Anthony Burgess's vision of future youth has - give or take a few minor points - become manifest in Punk Rock but I'd sooner put a record on any day and dictate the lost cause that way...

INFLUENCES, IDOLS AND INSPIRATION: Keith Richard, Iggy Pop, the Stooges, Lou Reed, the Velvet Underground, the New York Dolls, the Kinks, "Substitute", Pete Townshend, the Small Faces, Malcolm McLaren and Vivan Westward, T. Rex, Ian Hunter, Reggae, Patti Smith, Andy Warhol's Frankenstein and Dracula, Jackson Pollock, Whatcha Gonna Do About It", economic deprivation, teenage depression, hating art school and apathy" (Caroline Coon from her Punk Alphabet" in Melody Maker Nov. 27th 1976)

It's rock music's peculiar trait for everything that happens in it to be faster than greased lightning, hence the rock press of not even one year ago reads like the Dead Sea Scrolls now, it's naivety bringing a lump to the throat: and while Melody Maker was trying to organise Punk into some kind of natural musical progression, der Fuehrer, John Rotten, was spitting laconically: "The great ignorant public doesn't know why we are in a band - it's because we're bored with all that old crap. Like every decent human being should be". Of course, he didn't know he would be playing some of that "old crap" on Capital Radio in a programme show-casting the music of his own choice a few months later. See, we were full of such belief then (positive) and now we are so cynical (negative) - us dedicated music fans and ex-Punks that the divide-and-fall of the Punk Front today (if the Boys singing "I don't care about rock n roll ..." is not the nadir, then you tell me what is) has sent us back to our record collections.

"... now your dancing child with his tiny suit/he spoke to me, I took his foot/ thought I wasn't that cute to him/was I?/But I did it because he lied/and because he took you for a ride..." ("I Want You" - Bob Dylan). Esoteric, wilful quotation from one of the boring old farts who the Punks locked firmlu behind 20 padlocks in terms of musical reference? Maaan, Dylan was the guy who said " Don't Look Back -" in the first place! But I can defy him because he was also the originator of rock n roll paranoia, a taste of which has now arrived on more than a few punks' tongues. You thought John Rotten packed a hefty verbal blow? Bob Dylan had venom sewn up.

Frank Zappa had a pretty sharp tongue too and Captain Beefheart had a nice line in acid wit, as did Grace Slick of the Jefferson Airplane, who used to go on stage and scream abuse at the hippies. The Airplane personify the much maligned West Coast Sound now rotting behind bars "Loyalty to their kind/they cannot tolerate our minds, Loyalty to our kind/we cannot tolerate their obstruction" (Crown of Creation"). I want to destroyyy/passer-by- They lost points for not looking bored, I suppose.

...And the Doors. If it wasn't for Jim Morrison and his leather cock Iggy Pop wouldn't be here. Suck on that!

"The stage lights are dim and a nun walks out in front of the anxious audience at Toronto's Victory Burlesque Theatre...to announce Mass and the triumphant entry of the infamous Stooges.

Dressed in Black body tights and a white-fringed belt that makes him look like a sick hula girl in a skimpy grass skirt, Iggy jumps on stage with "Raw Power", the best possible welcome. "Dance to the beat of the living dead", he taunts, his voice buried in the thundering chaos of violent guitat chords, thrashing drums and pounding piano for a tremendous cathartic release for the audience. Iggy walks up and down the runway usually reserved for the theatre's regular strippers, jumps around, arches his body and beats the ground with his fist like a little girl having a tantrum.

Naked to the waist and trying to look as ugly and degenerate as possible, Iggy stumbles on the amplifers and takes the band into "Rich Bitch", hot, sweaty rhythms and fiery guitar finally overcoming the initial restraint. A five minute barrage of unprintable insults follows as Iggy tries to get the stage lighting changed but it proves to be nothing compared to the ongoing battle which he carries on with the audience for the rest of the show.

"Gimme Danger" full of thick but precisely articulated guitar runs and Iggy lowers his voice to approximate the smooth menacing textures of Jim Morrison, dancing as if he was having an epileptic fit. He walks into the audience to make clear his invitation to ugliness and putrefaction: "Gimme danger, little stranger, and I'll f-e-e-l your disease..." (Marco Livingston).

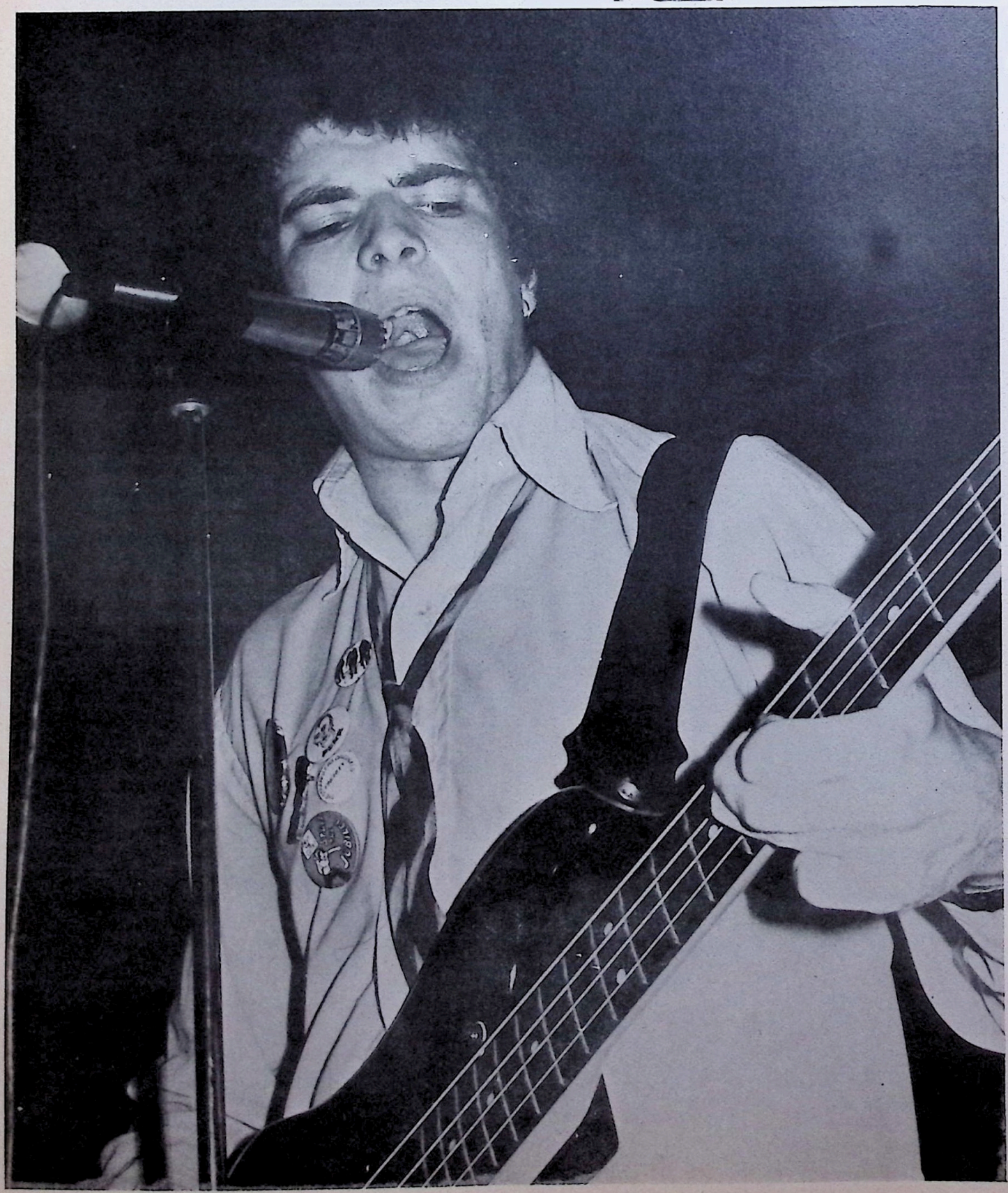
Don't you just know I will counter the visible influence on punk of the Stooges, Lou Reed's wasted drawl, the New York Dolls and the still under-estimated worth of the Ramones with the more intriguing INVISIBLE influence of David"We got five years... ..." (1972) Bowie: "Gotta make way for the Homo Superior"; and Roxy Music. In every dream home a heartache. Morbid fascination with love lost and "love" as pure self-gratification was Roxy Music's danceable solution to teenage revolution and it smacked of a contempt ice colder than anything thePistols have yet mustered.

I'm talking 'bout a freeze/get down on your knees...and check it all out for yourself.

THE

LURKERS

ARTURO BASSICK ↓



I was trying to think how to write about The Lurkers without seeming to go 'over the top' but then I thought, "Fuck it, I think they're great, so why not shout about?" The first time I saw them was at The Nashville supporting The Jam and I never really thought that much of them. A couple of months later and I'm leaping about in a pub in Putney called the White Lion to the same group like they were the best thing since I saw the Pistols. Howard Wall is a good vocalist who, like the rest of the band, is just out for a good time and he usually joins in leaping about with the crowd. At the White Lion he was buried under a mass of sweaty bodies and still trying to sing - he loved the gig as much as the audience. Manic Esso tends to go into one of his drum solos if Pete Stride (lead guitar) breaks a string. At the Marquee they went down as well (if not better than) as Generation X recently. They now have a hard core of fans (like Violent) who follow them everywhere and know all the songs. They recently recorded 4 songs: "Love Story," "Shadow," "Total War" and "Then I Kissed Her," but I don't know what's happened to them. I hope they find a way of releasing them soon. They were all recorded live and they finished them in a couple of hours. Anyway, The Lurkers are, at the moment, my second favourite band to the Sex Pistols. I won't say "You must see them" or anything like that - but if you don't see them then it's your loss, not mine. The Lurkers rule OK - well almost, anyway. ALAN ANGER

INTERVIEW by TONY D.

Tony: Do you think it's a good or bad thing that record companies are signing up all these new wave bands?

Arturo Bassick: Oh a good thing, definitely. It means there's more new wave music around, which is good.

Tony: Don't you think it lowers the standard by having bands that aren't ready for it rushed onto record?

Arturo: No, I think that all these record companies like Polydor are getting themselves their own new wave bands. That's how groups like Bethnal get signed up.

Tony: But wouldn't somebody, who doesn't know new wave at all, who hears a record that's pretty bad by a supposedly new wave group, wouldn't that person just say "Oh, that new wave stuff is shit" and not bother listening to any good stuff?

Arturo: No, if anybody thinks like that they must be pretty stupid if they don't study something a bit deeper. If they dismiss the whole new wave because of one bad record they can't be too bright, can they?

Some history: The Lurkers originally were Manic Esso, Pete Stride and some cunt called Nigel (who left to join Swank, so you can tell what sort of brain he's got) on bass. They needed a singer, so Howard Wall entered the scene, that was a few weeks after the other 3 had got together. Arturo joined about the same time they started to pick up and get gigs. The original line-up played one date in February, and the present line-up has not looked back since their 3rd gig, at the Roxy in April. The first two dates were pretty untogether (maaaaan). They headlined at the Roxy on June 10th and an amazing 80 people paid £1 each for the pleasure of seeing them play. They didn't like that much, they didn't think anyone should pay £1 to see a new band like themselves.

LIVE LURKERS

Sham 69 took all their time proving just how much they were poor, deprived street kids (and therefore proud of it) but The Lurkers didn't have to, instead they concentrated on enjoying their period onstage to the fullest, letting their street credentials stand for themselves.

At first The Lurkers sound just like a whirlwind of noise, good noise, but there are subtleties behind the wall of sound that you can discover after a few listens. The Lurkers work on more than one level, which can be a handicap as a lot of people can't relate to more than a shallow, blatant level and don't want to try to understand anything more complicated. You can't really do justice to The Lurkers in mere words, I just hope they can transfer their vitality to vinyl without losing the spark that makes them so special.

There's a strong connection between them and the New York Dolls, strengthened by the fact that they do "Pills" in their act. They both capture the spirit of rock & roll in their music (and their attitudes) and neither have had much commercial success. This brings up a selfish desire of mine that The Lurkers don't become 'big' and 'famous' but stay relatively untouched by commercial success so I can keep on seeing them play in small clubs and pubs with fellow Lurkerites, and not giant theatres with bouncers and all the attendant crap that comes with famous groups, e.g. posters, fan clubs, Lurkers badges (make your own) and general 'impersonal' crap. Youthink it won't happen? Look at the Pistols for proof.

TONY D.

DON'T BLAME

Why is it so many older people consider themselves to be unquestionably superior to any one a generation or more younger?

Are they right to assume that because they have been on this earth longer, they should be respected whether they earn respect or not? Of course their generation was better! There will never be another one like it (thank fuck). Too many parents try to raise their kids in the same way they were brought up and they can never realise why their kids reject these second hand ideas. If the parents would keep in touch with the modern world and keep their minds open, they would be better parents and earn more respect.

Today the unwritten code of prejudice, unbroken by the so called generation revolution of the sixties, continues and is constantly applied to you people. How often do you feel watched and victimised? You make all the mistakes and they have to clear up after you. They are thinking and saying...bleeding juvenille...keep an eye on him because he is irresponsible. How often do you feel the provocation from parents, big bossmen, teachers and police, (especially the last two...They don't care about you...to them you are just irritating, insignificant shit). This conceit in older people is one of the most depressing forms of senility... and the first sign of growing old (in the mind). Some people around the age of thirty have this narrow minded sickness... they stopped broadening their mind about five years ago, and that's how they go on, thinking just as their parents did... and when they get to 45. ..they are just as fucking pathetic. I'd rather die than fall into such a miserable cesspit of complacency and docility.

Those who have "settled down" will tell you that they have no time for new trends or life-styles. When you get to the stage where you can't stop long enough to think about what's going on around you... then you might as well be dead.

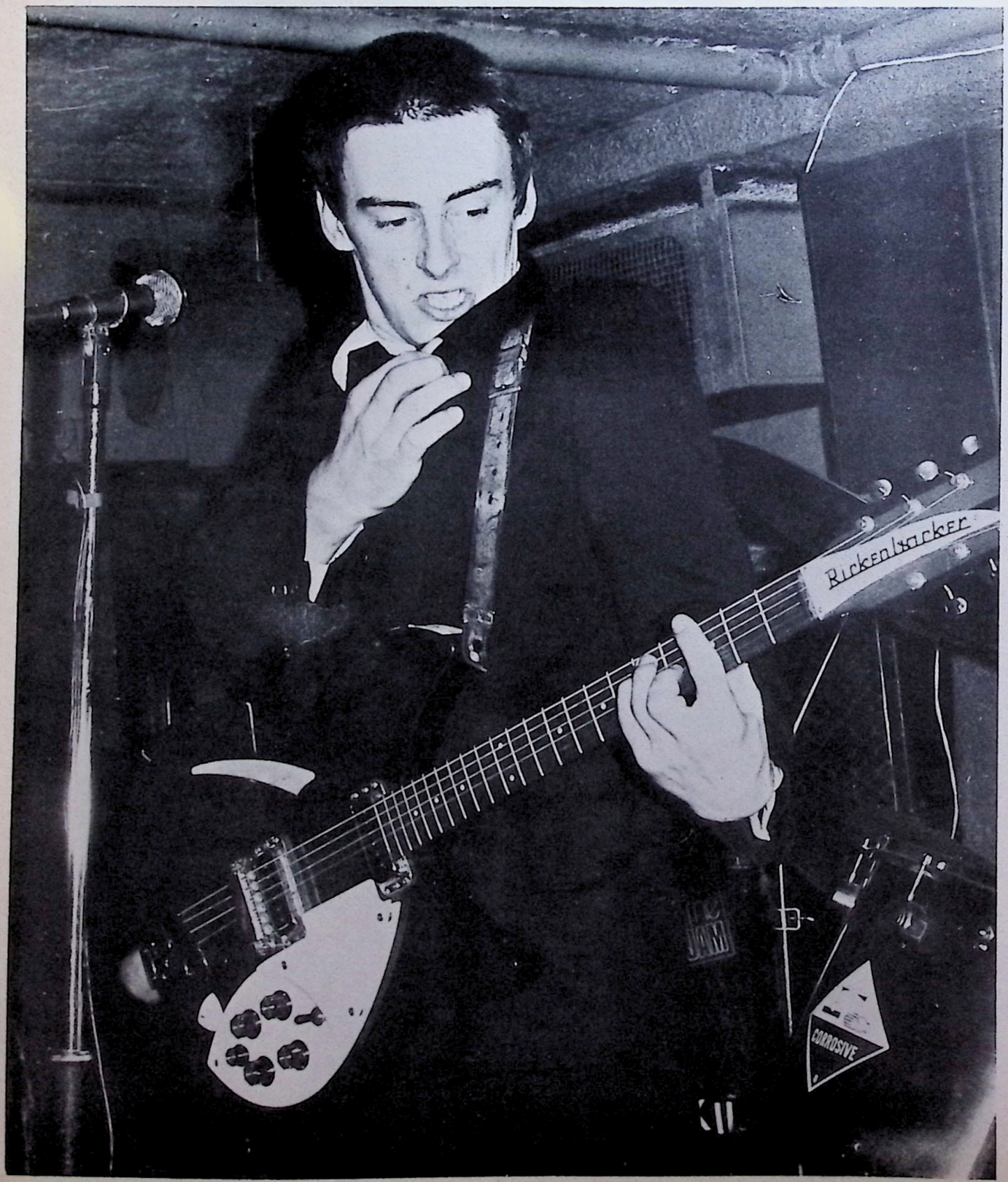
OLDER people who claim to have experience and know how, frequently loose touch with the present. Their experience is out of date and so they shut down, refusing to learn anything about the modern way of life. They would never admit that they could learn a lot from their kids. Yes darlings... there are so many hypocrites. They go on and on about the way things used to be... and they never did half the fucking stupid things that you've done... when they were your age. They always make excuses about the balls ups they made in their youth... "things were hard in them days, son"

WELL HOW ARE THINGS GOING NOW?

All my avarice.....BRUCE

ME

AMJAMJAMJAMJ



With Ade deeply in the grip of Cystitis, Nag goes it alone ...

YAPPING WITH THE JAM

The Jam are Paul Weller - Lead Guitar, Lead Vocals, Bruce Foxton - Bass and Vocals, and Rick Buckler - Drums. This interview took place on April 19th, in the dressing-room at the Nashville, before the Jam went on to play what Paul Weller later said was "one of our best gigs ever." It was pure excitement from start to finish - Power chords, spot-on harmonies and everything in perfect synch....This is for all Jam fans everywhere ....

Nag: Can you tell me about the origins of the group...how it all started?

Paul: We've been going about two years - We've done a year provincially, the suburbs...like where we come from...and about a year on the London scene. But only a year professionally.

Nag: One of your first gigs was in the street...how did that come about?

Paul: At that time we had nowhere to play so we thought, fuck it, we'll go and play in the streets.

Nag: What did you plug into?

Paul: There's a shop on the corner of Soho Market, the 'Rock On' shop, and our leads were coming from there. It was very simple really...it was fucking packed. Everybody turned up and we stopped the street for a while. It was great!

Nag: You've been compared to the Who a lot...and you play a couple of their early songs...?

Paul: Yeah, we're all fans of them. I think most people are. They're an obvious influence but we don't try to rip 'em off or copy them that much...but if it happens it just happens, 'cos it's that way!

Nag: Do you reckon that the mid-60's and Merseybeat type of sound could spring up again. That's what it seems you're trying to revive...?

Paul: We certainly ain't reviving anything. All we're into reviving, and all the bands are into reviving is accessible music.

Nag: 'Sniffing Glue' accused you of being too tight and together...?

Paul: Well that's up to them but I disagree with it - it's their opinion. I always think whether it's music, politics or whatever - it's got to be tight, and if it's not together - it's too easy to be criticised.

Nag: The Clash are really into the political side of music...have you got any political views?

Paul: Yeah - We've got political views and policies. We're into changing the music scene, but nothing's gonna be changed politically unless it's on a nationwide scale, 'cos it's just not gonna happen. Not even on a nationwide scale. If we had a complete nationwide revolution - it's still not gonna work because South America's had revolutions to the fucking dozen, and it still ain't never worked. But music-wise, all the bands are into changing. All these bands have shook up the music world. Some people, like the established artists, feel frightened by it - which is good...

Bruce: I don't think you can really break down the establishment. But the New Wave thing is good, 'cos a lot of new bands have come out of it. But, there again, there are only three or four bands, as far as I'm concerned, that are probably gonna make something of it and really get big. It's fine the idea of kids getting up after about three weeks of playing and getting on a stage - but they're so fucking awful. It's good that they're having a go, but I don't think they're ever gonna make anything of it. It's pretty obvious who's gonna make it - The Clash, the Damned are already making it...the Stranglers are coming on alright...us, the Jam, we'll make it!! I think that's about it, really, maybe the Vibrators, I dunno.

LIVE JAM

at the Greyhound, Croydon by CHARLIE CHAINSAW

Even before The Jam came on you could tell it would be a night to remember, everyone in the room seemed determined to have a good time. It wasn't packed full but there were quite a lot of people there.

After three quarters of an hour of the 'punk disco' at last The Jam came onstage and slammed into "Art School." It was almost bursting with youthful energy, a bloody great sound. They followed that with "Changed My Address" which was just as good.

Early on in their set they had a bit of trouble with their equipment. In the middle of one of their songs Paul Weller's mike went dead, for the rest of the song he had to share one with bassist/vocalist Bruce Foxton. They had to stop, it was a few minutes before they fixed it. That was a bit of a pain in the arse but nobody minded all that much, it gave everyone a chance to cool down a little. It was so hot and sweaty in there you could hardly breathe. Well, a few minutes after they had fixed the mike, the equipment fucked up again. So everybody cooled down a little more.

'This is our single, "In the City,"' Paul Weller said, and when they started the whole hall erupted into a mass of pogoing Jam fans and schoolboy ties. Every now and again everyone would end up crashing to the floor, but who cared? Everyone was having a good time, who cares about falling over?

It was much too bloody hot though. The owners of the venue should be able to afford a ventilator, this was bloody ridiculous.

Well, The Jam did everything much better than on the album, faster and with much more energy. Rick Buckler thrashed at his drums methodically, like a robot, he never seemed to look down to see what he was doing.

In all, they did "Art School," "Changed My Address," "London Girls" (that's NOT the Vibrators' song), "Sounds From The Street," "Time For Truth," "Takin' My Love," "Bricks and Mortar," "Slow Down," "In The City," "Carnaby Street," plus a couple of others. For an encore they did "In The City" and "Batman." When the lights stayed off after The Jam had finished, everyone stayed put and called them back. This paid off cos they came back on for a second encore. They did "Art School" again. But when that was over, it really was the end. Everyone left, hot, sweaty and knackered. But thank Christ it wasn't closing time yet. There was time to nip over the road to the pub to get a pint and start recovering. But what a night though! The Jam were bloody brilliant.

LP: IN THE CITY JAM

All the tracks are by Paul Weller except Larry Williams' 'Slow Down' and the 'Batman' theme. It's a very full sound for a three piece band. You can't fault the production. They're a very tight professional band who take time and trouble over getting the songs together. The strength of the songs must lie in the fact that they've been constantly gigging for two years.

They've been knocked for including 'Batman' on this. But it works! It shows that although they want to be taken very seriously they've still got a sense of humour. To criticize them however, I hope that, by the second LP, the Who influences will be swallowed up by their own identity. If you can't see it - go and hear the 'My Generation' LP and particularly the Who's second LP, 'A Quick One..' At the moment there's far too much of the Who in the Jam's music. It's a shame but after all it is only their first LP. Undoubtedly they will outlast these influences by many years.

Both sides of the single are here. You know what they're like. Good aren't they? 'Sounds from the Street' is one of the most commercial songs. Paul Weller sings sweetly, kids! Giving the other two a mention, Rick Buckler's drumming is crisp and effective, and coupled with Bruce Foxton's fluid bass playing, is in no way forced into a simple backing role.

ADE

GENERATION X

Generation X are one of my favourite bands, since I heard them on Peel's programme. But before I talk about the songs, a little bit of history. Once upon a time there was a band called Chelsea, consisting of Gene October, lead vocals, Billy Idol, lead guitar, Tony James, bass, and John Towe, drums. Gene split and the band became Generation X. Billy moved to lead vocals and Bob Andrews was co-opted on guitar. Gene now leads a totally different Chelsea.

The band's set was four superb songs: "Your Generation," "Youth Youth Youth," "Listen" and "Day By Day." The first of these is a great teenage anthem, better even than "In The City." The name will give rise to comparisons with The Who's "My Generation" but that was 1965, this is 1977: the only connection is that both bands have a strong affinity with their fans. The band's playing is so-o-o good, tight and professional, and Billy's vocals are great. "Your generation don't mean a thing to me."

"Youth Youth Youth" is an anthem for bored youth. Billy "don't want security, don't want responsibility," all he wants is fun. So do I.

"Listen" is a warning, a message to 'them' from 'us.' "Listen to the ones who'll change your world." But Generation X are realists, not for them vain postures, they warn: "It might take a bit of violence/Only violence ain't our stance/It might make our friends enemies/But we gotta take that chance."

And how can anyone dislike a song with the lines: "What's it like to have a wooden heart/What's it like to play a part/Every word you say is so rehearsed/Your clothes your actions you think you're the universe."

Tony James' eye for details like that is further shown in the last song, "Day By Day." The song is played to a stacatto rhythm and includes some indescribably excellent vocals from Billy. If I wanted to be pompous I could go on about the social commentary in the lyrics..."Hate your next door neighbour cos he's got more than you...I feel like a robot on the production line...Ain't got no tomorrow on the Circle Line." But I won't. I'll just say that like the rest it's a great song, brilliant. Generation X are a very good band and I'm pleased to know they've signed to [redacted]. PS: I forgot to mention that John has left the band and has been replaced by the Subway Sect's drummer.

Chrysalis

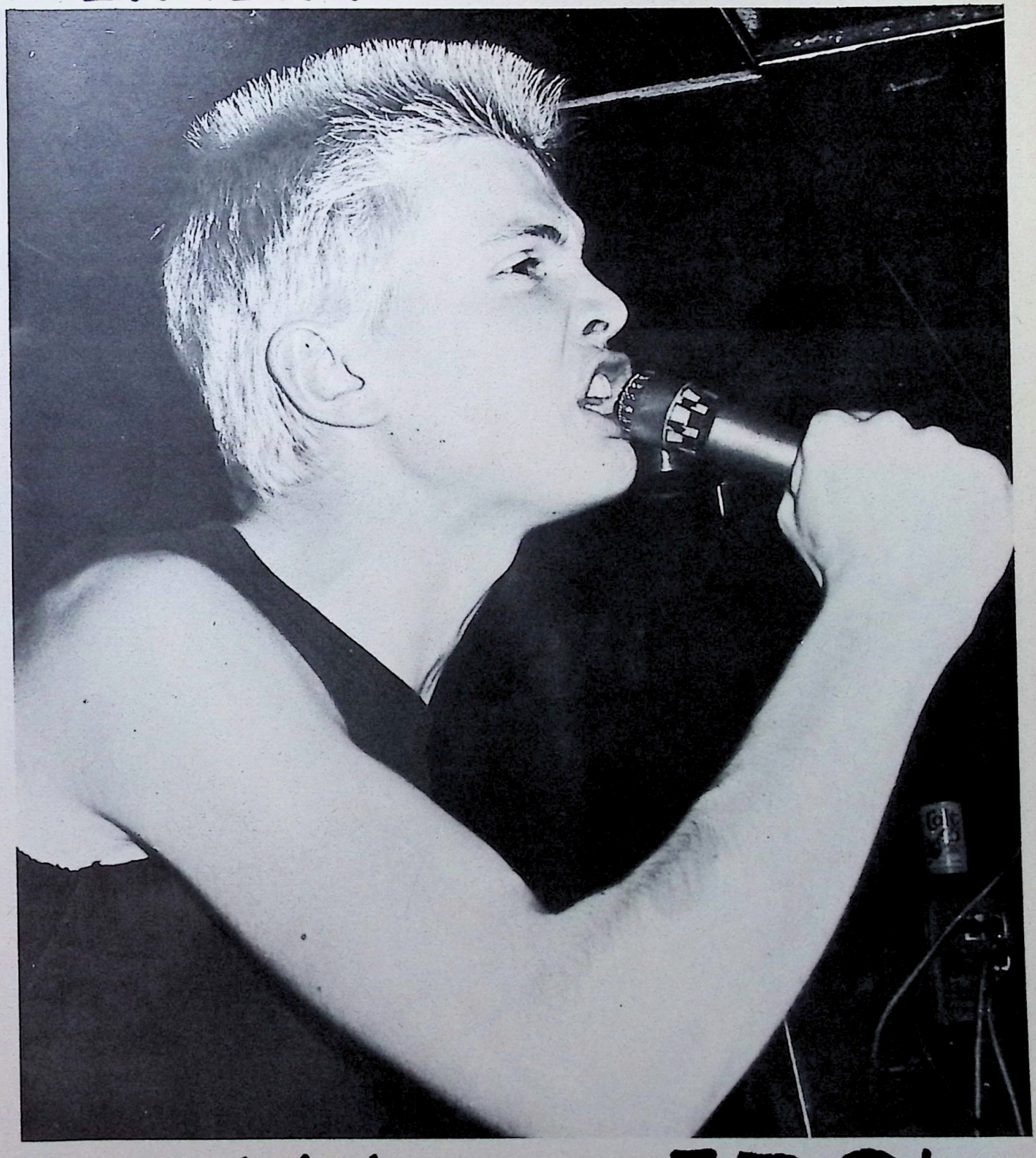
RONNIE GURR

LIVE

The lads have got some fine R&B numbers together here, but unluckily appeal to an as yet unignited London mod scene. Billy looks great onstage and must spit out as much as he drinks. Especially in numbers like "Listen" and "Kleenex," the latter proving by far their best number. They've got enough open aggression in their act to start World War III on their own. Idol is soft offstage, though that could be an asset in these vicious days. Harden up, blackie. Tony James is a great guy, though. It sounds strange but Gen X have got a six pack of fuckin' marvellous songs here, but sadly they've also had hassles aplenty, mainly over getting a good drummer who the group like, etc. But now they've got one and for Godsake let's see some more gigs.

PEETAY

GENERATION X



BILLY IDOL

GENERATION XXXXXXXXX

Generation X were a revelation! I've only seen 'em once before and I was really impressed then, but they're even tighter now! They looked menacing... short hair, aggressive stances, and they move so fast. Short catchy songs like 'Ready Steady Go', 'Your Generation', 'Youth Youth Youth' and 'Day by Day'. One of the few groups who haven't really sold out. They've had offers of record contracts but Billy Idol says, "We want to wait until the time is right". They're good friends of the Clash - the bassist wore a T-shirt saying, 'The Clash were never booked'. Billy Idol was getting more and more screwed up and during the last number smashed up some mikes and monitors. The crowd went wild. The encore...Repeats of 'Ready Steady Go' and 'Day by Day' (about the 9 - 5 routine). Billy said, "We found our way out. Have you?" Power - that's Generation X. Even Jesus thought they were great.

NAGI ADE

OFF YOUR ROCKER

by Lucy Toothpaste

£££££ I met a "punk" at a party who - surprise surprise - was wearing a SwaStika. K K K K I thought he was wearing it for ffascion effect, but no - this kid meant it, maaa- - - When I asked him about it he told me it was his dad's - his dad fought with the Nazis and been in the S.S.;;;;;This kid was really proud of it."" He started telling me how he didn't believe in exterminating jews and niggers but he did believe in repatriation. &&&&He also thought we should bring back conscription to reduce unemployment. +He had lived in South Africa and told me that the blacks there had a better standard of living than any where, it was just that they recognised the difference between blacks and whites= = = WHAT DIFFERENCE?????????- Perhaps he couldn't hear my shriek - he was singing along with "Police & Thieves" on the record player. ///// I just wanted to jump on his head, know what I mean?

Perhaps I should have kept my cool, argued rationally,,,,,, or is that just an idle dream? Fascism is so fucking irrational you might as well try to argue with a whirlpool (which is wht it is fatal to allow Enoch to shit in public even if his so-called arguments are "challenged" like on Any Questions):::::

Anyway, if any of you thugs are reading this, all I can say is you must be raving mad if you think repatriation of blacks and conscription of the rest of us is gonna solve our problems. Cos for one thing, "repatriation" (of people who were born here, mostly) works out too expensive. They were going to try it in Germany only they found that gas ovens were so much cheaper (and you can recycle the bodies as soap. It's ecological.) And who wants national service back, to turn us all into a load of zombies. (What am I worrying about anyway? I'm a girl, I wouldn't have to go into the army, I'd be at home, breeding the master race). Under fascism, everyone's a loser, it's fucking mass suicide. We'd all have jobs alright, great, just like battery hens. Fascism would smash our heads in, fascism would tear our tongues out, EVERYBODY'S not just reds on the bed like me, but YOU TOO. IF / WE / LET / IT / HAPPEN /

I wouldn't have written all this, cos it's an insult to my readers, to spell it out like this, only so long as there's guys like that on the loose we've just got to argue back, do something.

And as for kids who say politics is boring and doesn't have anything to do with us, you better get off the fence fucking fast, or it'll saw you in half.

And another thing. I get frightened when I see the glee with which so-called anti-fascists relish a punch up with the fascists. What sort of answer is that? So long as we put up with a decrepit capitalist system with it's inevitable recessions, people are always going to be desperate enough to turn to fascism. You won't wipe out fascism by wiping out individual fascists still less by just beating them up. For every fascist you knock down , two more will spring up instead, I don't mean that if antifascists are attacked by fascists they shouldn't fight back, and I also think that blacks have to organize into self-defence groups as they are doing. But once we start enjoying fighting with our own brothers and sisters we've had it. It is fatal to think that fascists are a different species from the rest of us, 'traitors to the working class' who only deserve to be stamped into the ground. Fascists are just even more pathetic victims than ourselves of our system - pathetic but deadly, I don't deny. I'm not arguing for "ignore them and they'll go away" cos they won't. But EVERYONE is a potential fascist (in an exploitative society) and we have to fight fascism in ourselves too. Doobeedoobeedoo.

FASCISM

Society as we know it is never gonna change without a violent revolution because the big business men have got the army and the police on their side and they'll shoot first. So it's no good being squeamish. But don't let them con us into thinking violence is fun either. They love it when they see white kids stabbing black kids & burning old Indian ladies to death cos it saves them the trouble, and cos they're safe so long as we're fighting each other, not them.

I think it's stupid for punks to wear swastikas. We might as well try to create a stir by joining the police. Fascism wouldn't make life better for whites - we'd still all either be on the dole or doing useless boring jobs as usual, only we'd put up with it because we'd be able to take out our frustration on the jews, blacks, gays, children and women (in other words it would be just like now only worse). I know, just cos punks wear swastikas doesn't mean they really like the idea of fascism, it's just sposed to shock our parents, etc. who sacrificed so much in the war etc. but the trouble is of course that it really doesn't shock them because deep down most of our parents are fascists too. But I don't really think that punks are gonna turn into Fascists, chances are that while we're putting our energy into playing the guitar or pogo dancing, we won't feel the need to join the NF.

The only trouble is, we won't feel such an urgent need to bring about Anarchy in the UK either. Punk isn't gonna change the world.

(But punks might, one of these days)

Lucy Toothpaste

WHEN DID YOU STOP WEARING NAZI PARAPHANALIA?

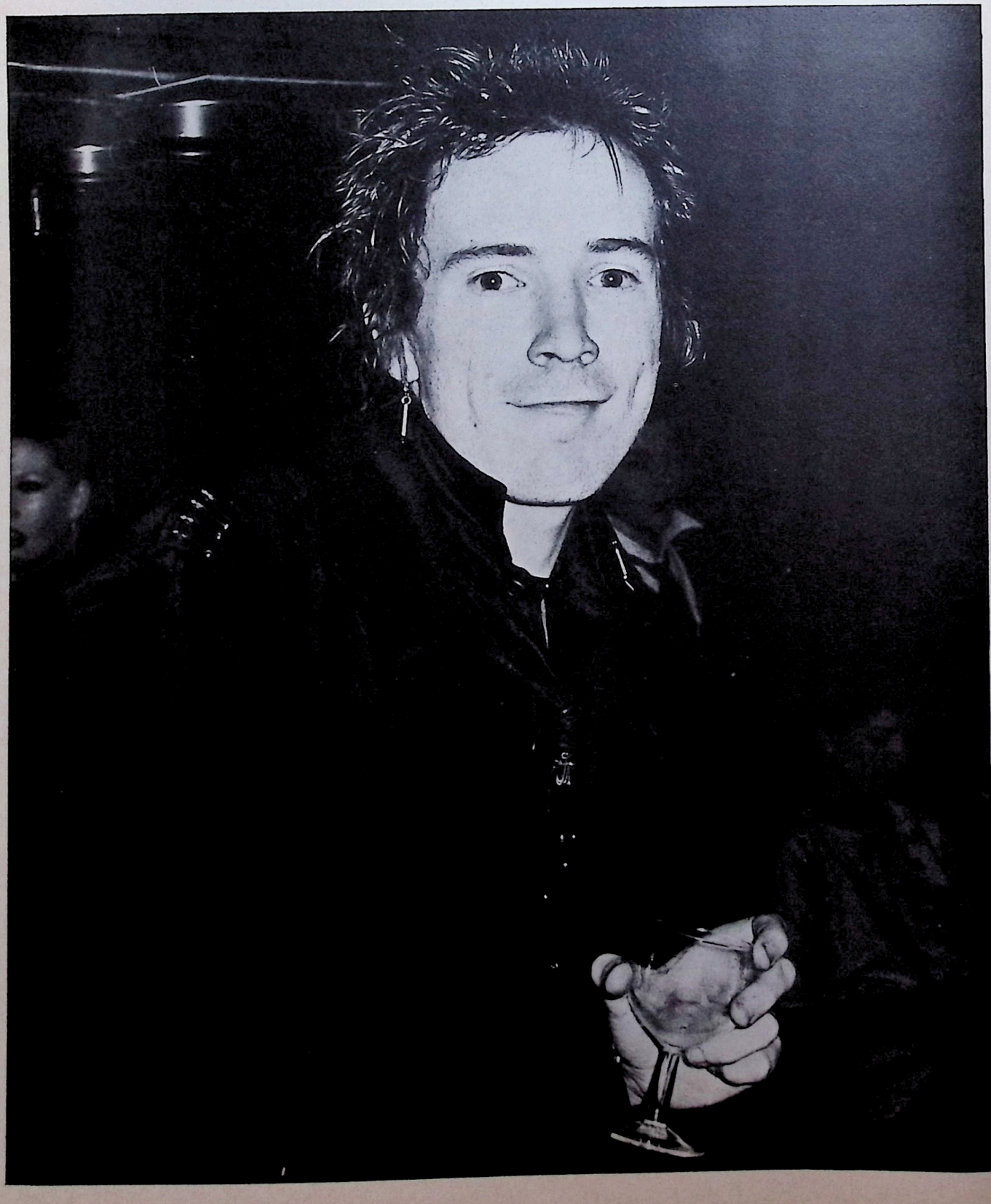
I first started wearing it in the form of an iron cross around my neck back in July '76 because it looked so good and also it caused outrage and shocked people really well. Not because I hated Jews or anything like that. The only thing I liked about the nazi regime was their organization and determination.

I stopped wearing it when I realized I was becoming more interested in the pro-nazi implications than I wanted to. I stopped wearing them altogether, at that time it was a swastika around my neck, in January, and even then it wasn't a regular part of my apparel. As I said, I realized the disgusting side of the nazi regime (the mass extermination of anybody who spoke against them, and the enforcement of a dictatorship that meant no freedom to the individual, and also the stupid idea of creating a master race of blond youths by killing anybody who didn't conform to their standards) was starting to interest me, because I was starting to stand up for the insults people made about the nazi stuff, you know, people would say "Fucking Jew hater" and I'd stick up for Jew killing.

It probably happened to you if you wore that stuff, I hope you're not still wearing it, what with the National Front (and their extremist offshoot, the National Party) saying we're supporting them because we wore it. I still think the swastika looks impressive and is the best symbol anyone ever came up with, but I'll never wear one again. Will you?

Tony D

SEX PISTOLS



A P E R S O N A L V I E W .

In the true sense of the word, it seems that the only punks are THE SEX PISTOLS.

They say that they're anarchists, (as do other groups) but who else has destroyed not one but two recording contracts?

THE DAMNED go on a nationwide tour with T.Rex and act as nice clean boys.

THE CLASH do very little - just say it all through their music.

THE VIBRATORS just vibrate to themselves, and THE STRANGLERS produce great songs but are too old and wise.

Don't get me wrong - I'm not putting down the others. It's just that the system they claim to want to abolish is swallowing them up.

THE SEX PISTOLS won't let this happen to them. Sure, Rotten and Vicious are maniacs, but they practice what they preach. They should not be knocked for fucking up the system - they should be admired!

Nag

GOD SAVE THE SCREEN

Word soon gets around. The Sex Pistols gig was supposed to be a big secret and I only found out from The Slits, who were supporting. When I got there the place was packed out and I had to sneak in. Luckily I found some friends near the front and got a seat about two rows from the front. The Pistols have played at the Screen at Islington before and it was good of the cinema to allow them to play there this time. First we got a film of the Pistols television performances (including Young Nation, So it goes and Today (how funny it seemed to see that Glen Matlock was the one to annoy Grundy the most). It was quite a laugh, really.

Then it was time for the Slits. I've seen all their gigs (3) and I'm afraid that they've gone from fair to awful. Instead of getting better like say, the Banshees, they've got worse. Arianna looked good the first time I saw her but she's getting to be a bit boring with her tantrums now. I really like Palmolive (the drummer) as she throws her drumsticks at Arianna in temper. She's like a female Dee Generate (only he doesn't dress up in silk knickers).

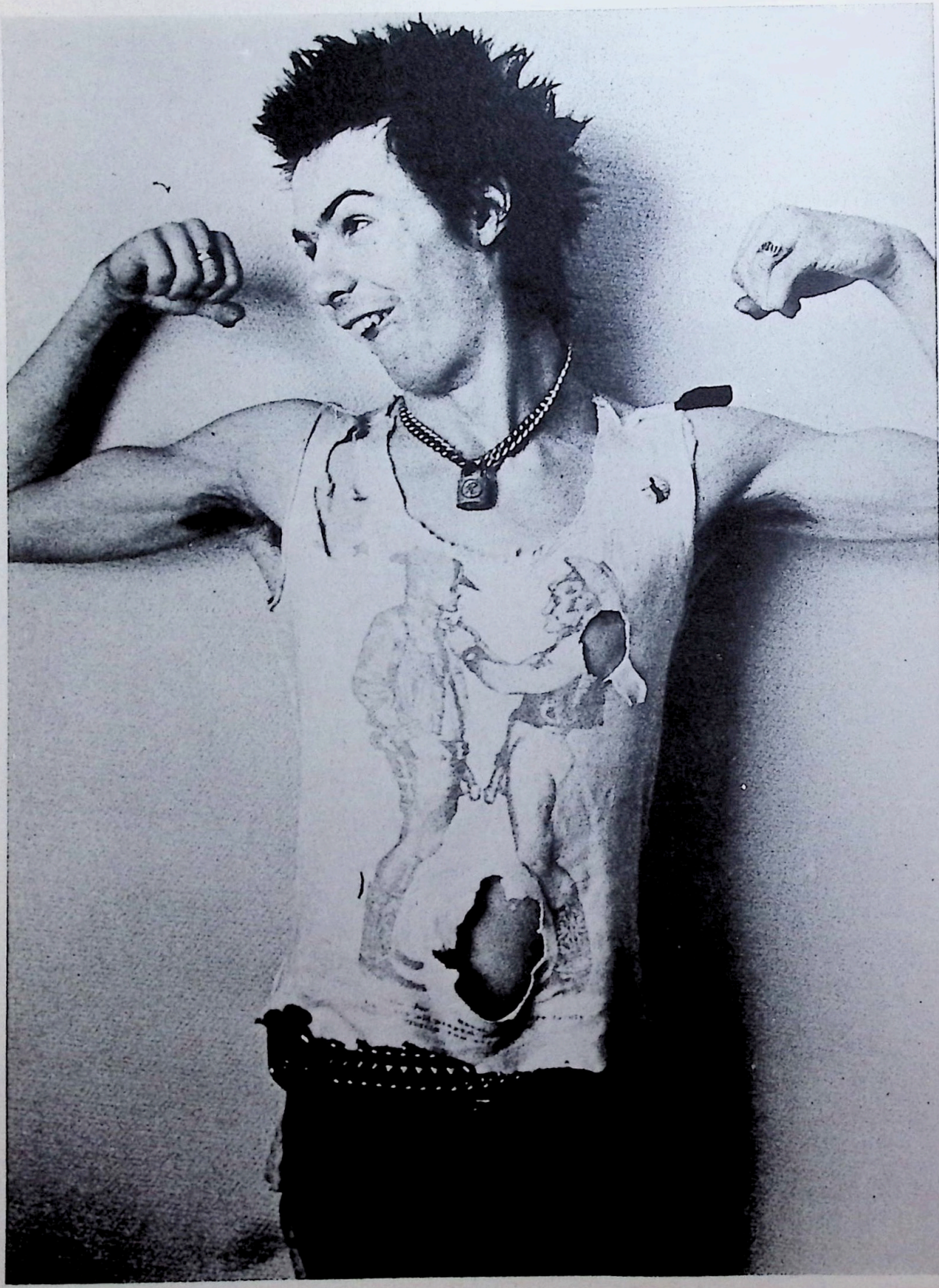
Now what happened next? Oh yeah, it was time for the Sex Pistols. We had a long wait as there was technical problems (how boring) but when they came on, they were really great. After seeing some of the poxy bands down the Roxy, like The Drones and Rejects, I had forgotten how good the Pistols are, musically. Whilst some of these bands try to play bad and call it punk, the Pistols have moved on. They opened with the unreleased single, 'No Future'. What a great record this is. You

must all have seen the words by now - I hope they can get it released soon. They have dropped all the non-originals, except 'No Fun'. They played 'Pretty Vacant', 'Lazy Sod' E.M.I. (a tribute to all the record companies) 'Anarchy', 'I Wanna Be Me' and 'No Feelings'. Johnny looks at the half of the audience that remained in their seats and keeps saying, "It ain't worth the effort". "You're just like the hippies all over again", he tells them. Then he tells the lighting men to use "just basic light" and "I don't like red, turn it off". Sid has turned into a good bass player, concentrating all the time and he sure looks the part up there. They came back to do "NO Future" for a second encore. Johnny was sprawled out in the dressing room - absolutely shattered.

It was great to see them again and to think that this was all for free. This band are sticking their two fingers up to the GLC restrictions and there ain't too many bands doing that, nowadays. They have toned down a lot, but then that's because they've got the audience in their hands and there's no struggle to win this crowd over.

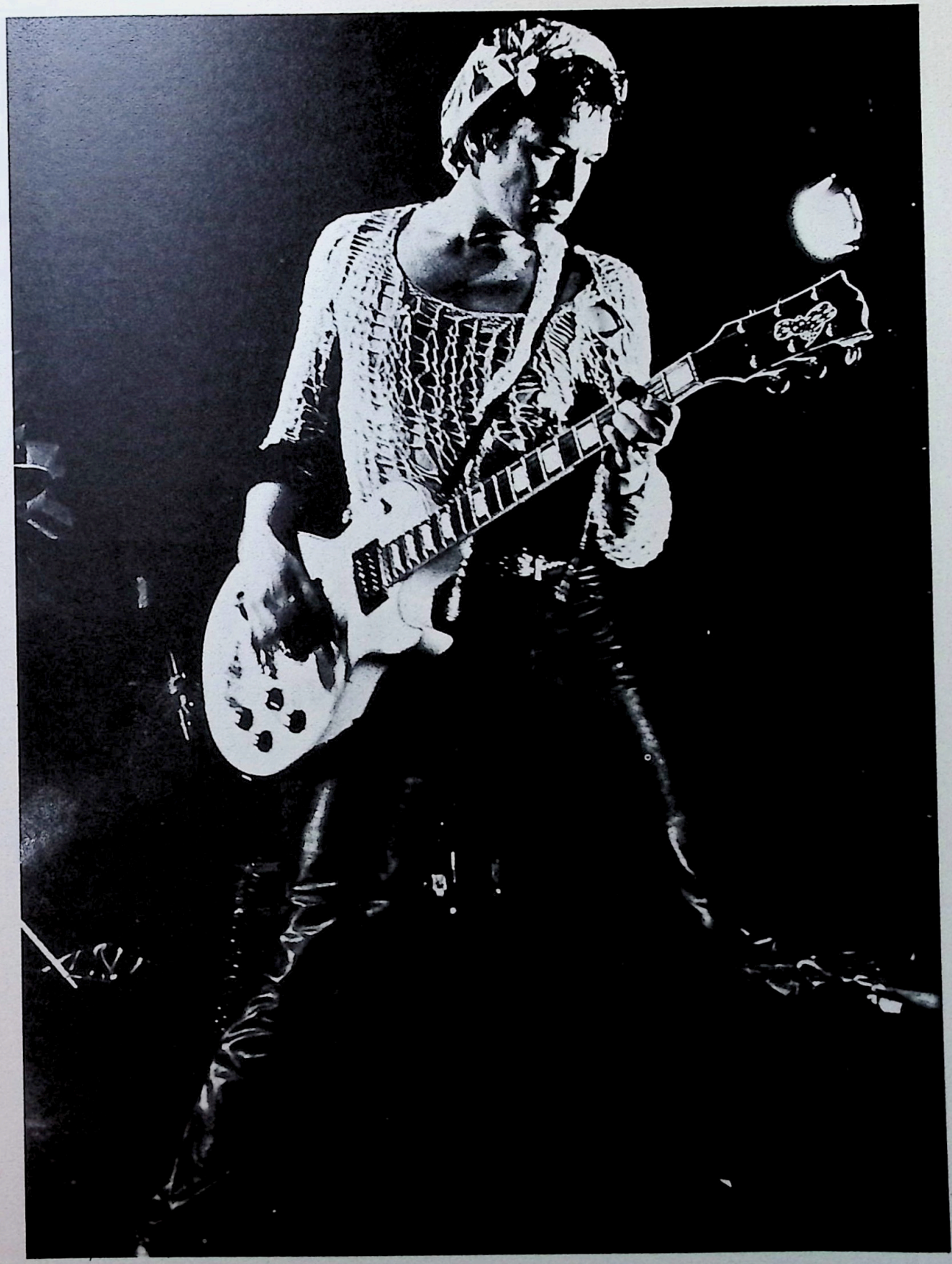
ALAN ANGER

SEX PISTOLS



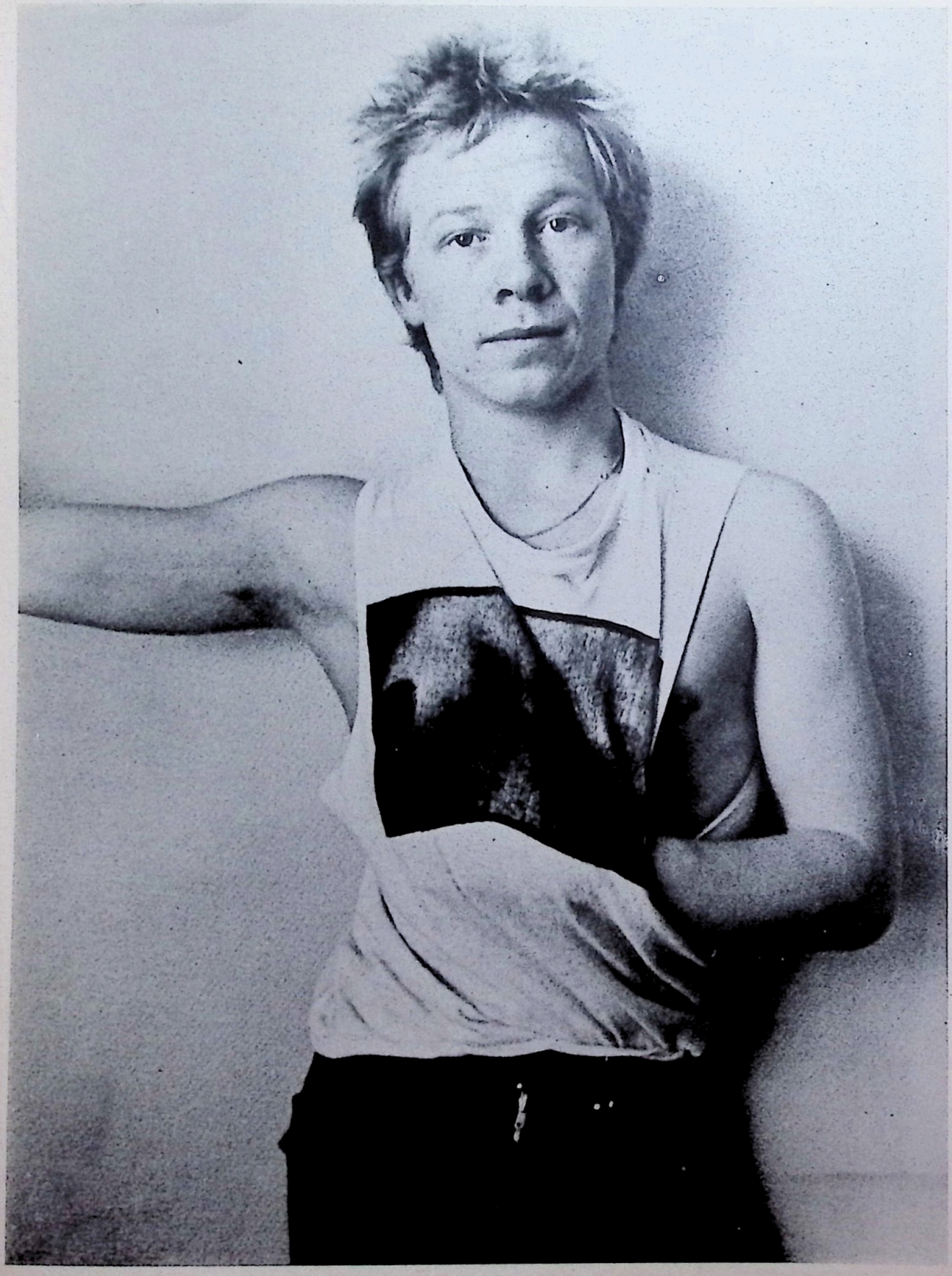
SID VICIOUS

SEX PISTOLS



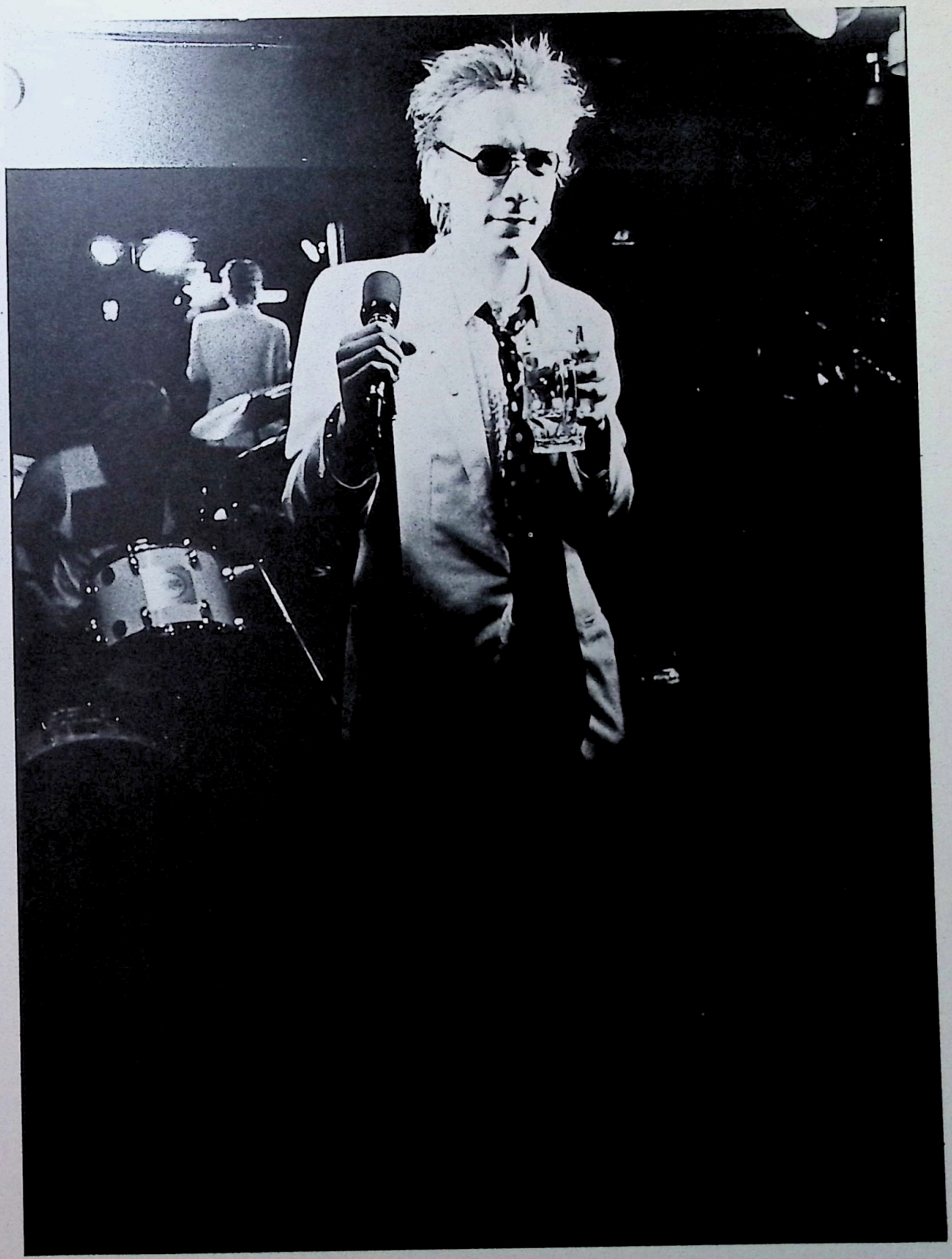
STEVE JONES

SEX PISTOLS



PAUL COOK

SEX PISTOLS



JOHNNY ROTTEN

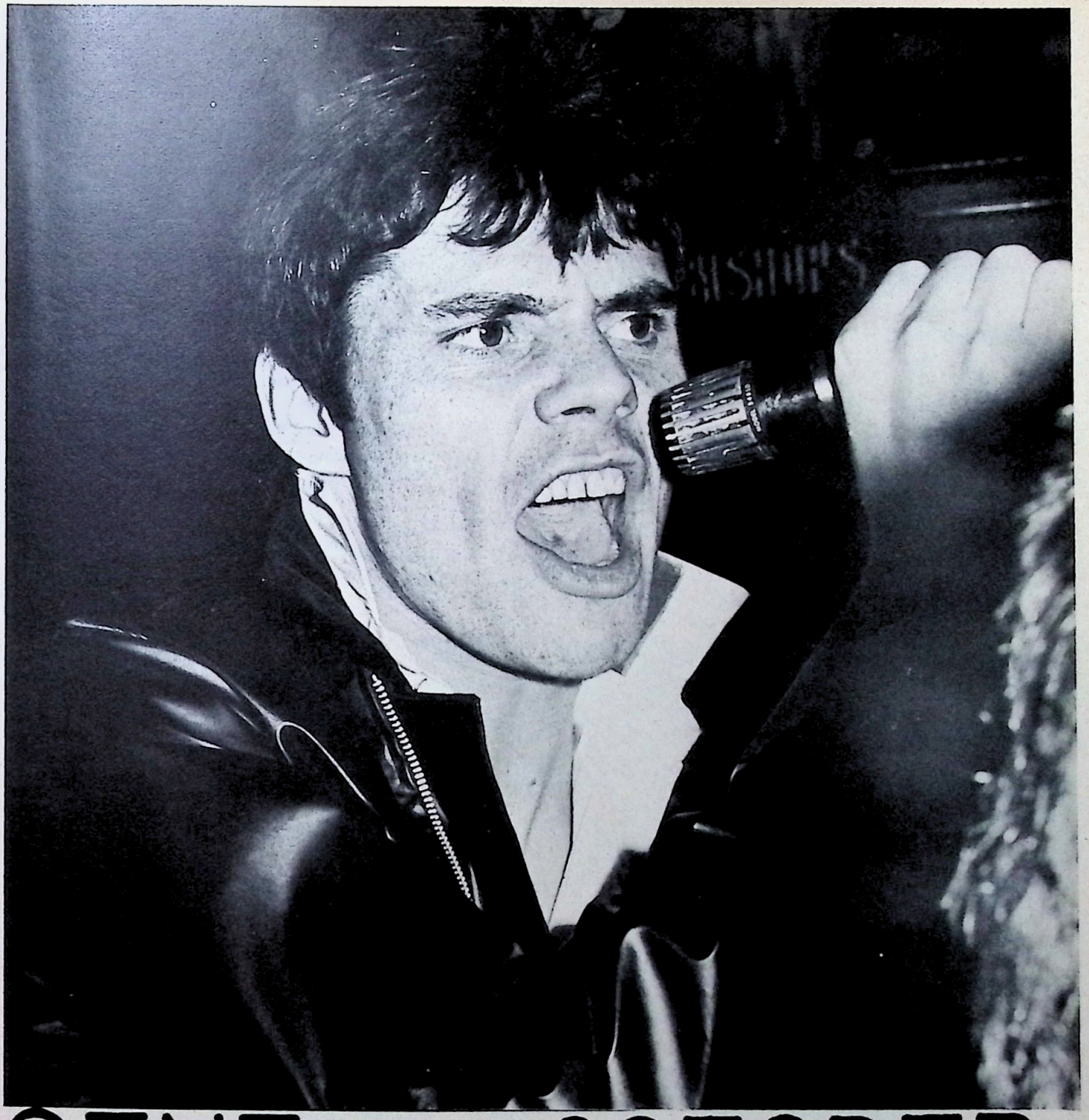
CHELSEA CHELSEA

A lengthy wait (well, it seemed like ages) and then we got CHELSEA. The band came on without Gene October, leaving him the stage entrance that is usually reserved for 'Stars'! It makes nonsense of their claim that they practise democracy, and that every member of the group is treated equally, but it looks good.

He comes dashing on in his white, immaculate, cotton boiler suit looking dangerously like Freddie Mercury (of Queen) as he poses unashamedly with the mike stand, held high and looking to the left with a regal air.

I reckon Gene does believe in the ideas put across in the songs lyrics, but the ideas and image clash badly, usually leaving a bad impression. The only time it doesn't seem like a false theatrical performance is when Gene tried to stop the kids fighting in the front with his, "It's not you I blame, it's the society that brought you up this way," mini-speech. The songs though couldn't keep my attention and even 'Right to Work' didn't sound as good as it should have. When their set ended it was like THE END, and most people were happy to leave it at that, shattered by the 3½ hour marathon. So despite the DJ's pleading, CHELSEA didn't get much applause.

TONY D



GENE OCTOBER

I really like Chelsea, but one or two things have been bothering me lately. The two guitarists have started wearing make-up and posing about on stage. I don't think this suits Chelsea at all. They are one of the best bands around at the moment and they don't need these cheap thrills. Gene October is one of the best singers on the scene and Carey Fortune IS the best drummer around in my opinion. They've kicked off their recording career with a great record in "Right to Work". It would have definitely made the top 30, but Step Forward couldn't keep up with the demand at the time. They are still unpredicatable as ever and I've seen them twice recently - once they were brilliant and the other time they were terrible, but this has always been the case with Chelsea.

ALAN ANGER

Here's an interview with Poly Styrene, singer & songwriter with X Ray Spex (as if you didn't know). She's a girl and she's half black. HOW OPPRESSED CAN YOU GET? Doesn't seem to keep her down though. Yama Yama Yama Yama Yama Yama.

by LUCY TOOTHPASTE

Lucy: When you advertised for the band, were you expecting a saxophonist to apply?

Poly: Lora just rang up, and I thought 'Yeah, sounds good, why not?'

Lucy: I think it's really good that you've got her, and that you don't feel hidebound by what everyone else thinks the music ought to be.

Poly: Some people don't like the concept of it, some musicians, when they phoned up from the advert, they thought "Oh you can't have a saxophonist in a punk band" but then when people see it on stage, and they see it work, then everybody likes it.

Lucy: Would you have preferred it if more girls had applied, or doesn't it make any difference to you?

Poly: Well, not really, cos I don't really like all-girl bands anyway; I don't mind them, but I wouldn't specially want to be in an all-girl band. I don't really care about the sex thing, cos I don't really think of myself

X RAY SPEX

as a girl specially in any case. So it doesn't really matter as long as I like them as people, and everybody works together well.

Lucy: Do you think the band has suffered from having girls in it? Falcon (the Spex manager) was saying how patronizing the music press is and everything.

Poly: Yeah, it does suffer a bit that way - sarcasm - but it's very subtle.

Lucy: It's not that subtle! Does it upset you at all, or do you just accept it?

Poly: It does sometimes, you get annoyed. Reviews do tend to be sexist. They want to simplify things and see you as either a butch bitch of a dumb object, not as a person.

Lucy: So do you think of your band as political in any way?

Poly: It's difficult to say. I suppose it all depends what you define as political.

Lucy: Well, I don't think it necessarily has to talk about unemployment or something to be political. I think your words are subversive, cos they challenge people to think about things, and I think that's political in another way.

Poly: They are a bit **subversive** that's what I like, that's the only way I like to write really.

Lucy: But you were saying that other people have said they're unintelligible.

Poly: Yeah, they just don't understand them. I like to make them simplistic, but to have an edge as well.

Lucy: People are a bit narrow-minded in what they think songs ought to be about.

Poly: Yeah I know. Specially male critics anyway... I think it's stronger when you get people to personally think, because it is the mind that actually changes physical things.

Lucy: Do you think it's also important to actually go and do political activities; or do you think it's important for some people to, at any rate?

Poly: If you believe something is wrong you should try and put it right ... it's up to the individual to choose how. I don't know how valid words are in changing things - but I suppose, if you analyse the 60s, lots of the ideas in songs there changed things quite a lot, so I suppose they can change things. It's not the be-all and the end-all, but then nothing ever is.

Lucy: Do you think you might play at the Vortex?

X RAY SPEX

Poly: Yeah, we've been asked to play there. We was asked to play there with Slits and Siouxsie and the Banshees, but there was problems there. I didn't really like the idea, the way they did the line-up, to have Siouxsie and the Banshees, the Slits and us, as a pure novelty - and it's putting you in that really silly bracket "Oh lets all go and laugh at the girls, they're all together on one night" and I just was against that in any case. I thought it was a bit much, cos all the guys in the other bands were really looking forward to it, "Watch 'em all tear each others' hair out" sort of thing. Couldn't stand the idea of that. But anyway the others didn't want to play with us either.

Lucy: Do you think your act has developed since you started?

Poly: Well, it's probably got more confident, I don't know if it's developed very much, cos the stages that we've played have all been so minute, that you can't really develop the stage act. But if we get the chance to play on a bigger stage we'll probably try to do something a bit more interesting visually.

Lucy: The visual side is important to you?

Poly: Oh yeah. Well I like theatre you see. I [redacted] know I shouldn't say this - it's not your popular press punk image is it? But I like theatre. I spend most of my time going to see fringe theatre groups, from about the age of 14 to 17, that's all I used to do. I like visual things.

Lucy: When you first started off, did you get any kind of aggression from the audience? The two gigs of yours that I've seen, the audience have been very warm.

Poly: We've never had any aggression from the audience, but then that's cos we don't really put any aggression out I suppose. It works both ways. If you come on aggressively, you're more likely to get aggression back.

Lucy: Have you been scared by all these attacks? The attacks on your stall, and the punch-ups in the Kings Road every Saturday?

Poly: Oh my personal attacks, I'm not really scared, cos they're not really violent, they're just stupid attacks, they're superficially violent, but the actual damage is not very much. What frightens me is just the ignorance of the people that attack you, you know, why do you think they do it.

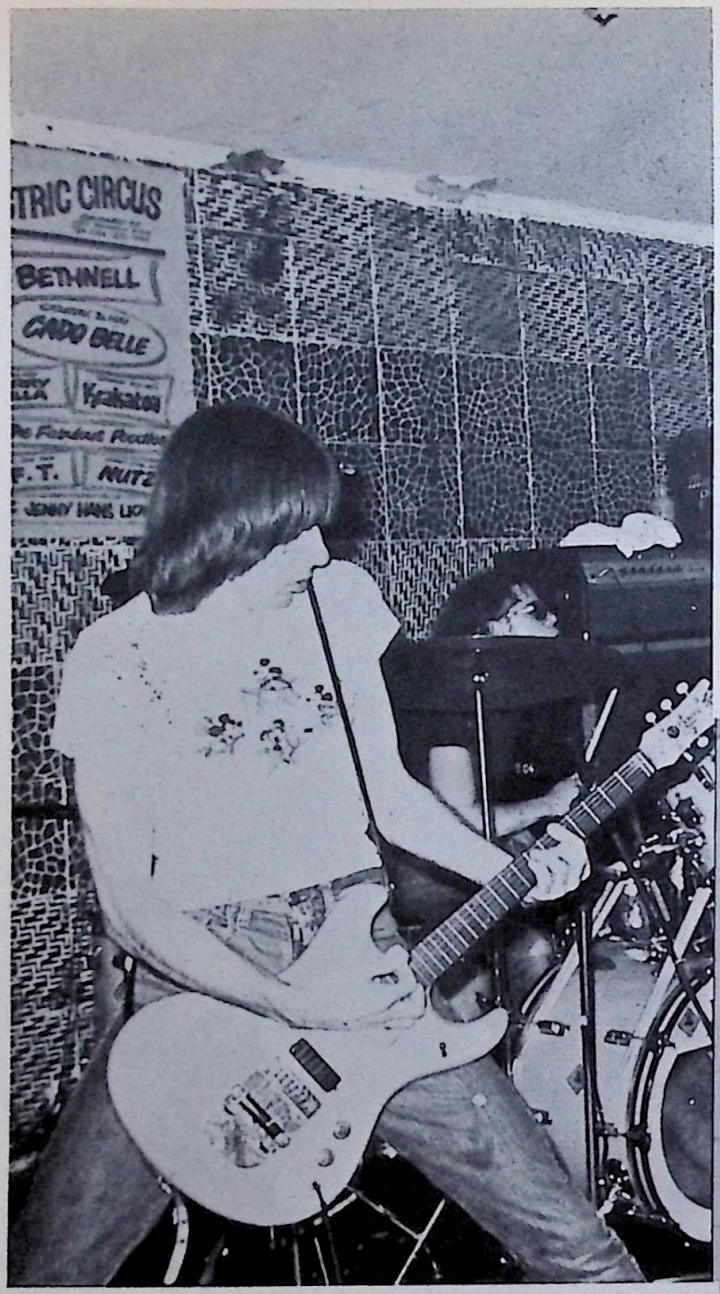
Lucy: Why do you think they do?

Poly: I've asked them, when they've come into the market, teddy boys, you know, "Why? What don't you like about punks?" And they don't know. "You're perverts" or something like that. Also when I was in the toilet the other day I read on the wall, "Punks are stupid. Why can't they be normal like us?" Which sums it up. I think teds have sprung up - the young teds - just after the punk thing. They've picked up on the sensational aspects - like they spit on you on trains and things. Our guitarist Jak was on a train, and they all got round him and started spitting on him. "Punks like being spat on" they said. But in one way I think the whole violent image has been instigated a bit by Malcolm McLaren, in the beginning anyway, and now it's all come back on them.

I don't like doing reviews so I'll just say that if you haven't seen the Spex yet DO SO. Poly Styrene is not the only good thing about them, they're all great.

X RAY SPEX

POLY STYRENE



D·U·M·3

I really couldn't imagine the Ramones coming up with a 2nd album which was stronger than their first but they have! Overall the vocals are stronger and there are a few surprises, the major one being their rock opera called 'Pinhead'. You either love or hate the Ramones, and if you're in the latter category then you must be a miserable old git!

NAG & ADE

RAMONES

L.P.'S... THE RAMONES LEAVE HOME

Bloody brilliant! Sure we all know that each track sounds similar and contains no more than three chords but for sheer energetic albums, the Ramones have everyone beaten hands down! On this album a new side is seen to the Ramones - some of their lyrics are hillarious! "I really love to watch her. Watch her headbangin'. Suzy is a headbanger. Her mother is a geek." Cute, huh?

INTERVIEW

by RONNY CLOCKS

Well if you didn't see the Ramones on their recent tour we can only pity you. Rest in peace or rot in hell because to put it straight you missed the best. The Very Best. The Crowned Kings of Punk. There is nobody but nobody who is playing rock'n'roll as well as the Ramones.

The gig at the Electric Circus was dynamite. So good that even when the p.a. packed up the crowd still kept going. Everyone but everyone knew the words so Joey's absense of a few minutes was hardly important; they played almost everything, both albums and the single (twice). Their show was 65 minutes of adrenalin pumping magic. Thank God for the Ramones! they gave me hope. They gave me rock'n'roll.

Me: What was it like in the beginning?

Johnny: Well when we started it was the big Glitter Rock thing in N.Y. Flashy clothes and platforms. So we thought we'd just go on on what we wore in the street. In the beginning we'd be playing numbers like Sniffin' Glue. Pounding along repeating the lines and guys would come up to us and say "Say! Are you guys a joke or somethin', you don't take guitar breaks or solos," and we'd say "Well we're sick of all that, it's boring, it's a bunch of shit," Y'know. And it was hard to get signed by a record company because when we started there was no punk rock scene. We'd try and get support gigs with the (New York) Dolls, we'd keep asking and asking but like there was no way they'd let us open the show.

Me: What's C.B.G.B.'s like as a club?

Johnny: Now? Or in the beginning?

Me; Both.

Johnny: Well in the beginning it was mostly all sorts of artist beatnik types who used to go there. An older crowd 25-30 years old and a lot of weirdos because it was the Bowery (very rough, Ghetto area in N.Y.) and people were afraid to go down the Bowery because it is full of bums. None of the groups would even go down. We'd ask groups to come and see us and they'd say "I ain't going down the Bowery," So initially it was only artists and beatniks that would go down there but finally new bands started playing there and slowly the younger kids started going. Finally we had a 'Festival' in the summer of '75 with about 5 or 6 bands each night for 2 weeks and it was reviewed by MM and RS and we got really going write-ups saying things like 'Ramones steal the show' and that was when it really started happening. Kids started coming down from New Jersey, Long Island, but now it's full of a bunch of little kids. So I don't really go there very much. Only occasionally during the week.

RAMONES

GABBA GABBA HEY
gabba gabba

Me: How big is punk/new wave in the States?

Johnny: Well as far as the United States goes it's only big in New York and California but it's catching on now. England's a much smaller country so things catch on much quicker whereas in the United States it takes a long, long time before it spreads to middle.

Me: Have you enjoyed the tour?

Johnny: Oh yeah! The audiences have been really great in England and in France. We've really enjoyed the tour. It's going to be a big disappointment going back and playing to the blase American audiences. The band want to come back as soon as possible but it costs the record company a lot of money so they say we've got to have a single or album to push. We'll definitely be back to promote the third LP in December which will have 'Sheena' on it plus a track called 'Teenage Lobotomy' 'Ramona' and 'I don't Care' (which is an early number they didn't get around to recording). We'd like to get to more places on the next tour. Newcastle, Scotland and of course Sheffield if they'll accept us at this Top Rank place you were talking about.

(At this point a bloke behind me asked Tommy Ramone if the next LP would sound more like the first or the second to which he replied "Err I should think it will sound like the third").

Me: Where did you get the name of the band from?

Johnny: Well it was just a name we thought of. We got a whole list of names and Ramones was the one that seemed to fit best. None of us are of course related but we've been friends for about ten years. We all lived just around the block from each other. Yeh? We laughed a lot about the name 'cos we thought "Yeah, everybody's gonna think we're a bunch of Puerto Ricans or Mexicans cos in N.Y. Ramones is a Mexican type name. A lot of people woundn't come down and see us 'cos they thought we were a Latin Disco group. People came down a year or so later and said "Well, yeah, I always saw your name in the paper but I wouldn't come down 'cos I thought you were a load of Wops." (laughs) Before the Ramones we'd played together a few times nothing really special, though, just messing around.

Me: Music papers say Joey's very shy. Is that true?

Johnny: Well I dunno, they say a lot of things. They say that we're dumb and that we can't talk. I read Nick Kent (well known creep as well as being a druggy) review saying that we're so dumb that we couldn't even have a drug habit because we just sit there and stare at the wall y'know (the whole room burst out laughing). Well y'know they just write what they want, I don't care.

If they wanna write that, they can write it.

Joey: Oh, yeah, it is amusing them writing how stupid we are. Then I read a review that says when the Ramones wrote "Pinhead" and "D-U-M-B" they were finally admitting how stupid they are. Then I also heard the other day on the radio that we were actually SMART and we were just playing stupid. (more laughter). So no matter what you say, no matter what you do with the music press you lose.

MORE ON PAGE 88.....

LIVE RAMONES

"The Ramones are on next. I can't wait," said Nag. "Look here they come now," I replied. YAY!!! The following fifty minutes were the best fifty minutes of my life. In that time we heard twenty four songs, including three encores containing six songs. Mass hysteria. Mass heat. Mass fainting by women. Mass debate! 'Loudmouth', 'Beat on the Brat', 'I Remember You', 'Havana Affair', 'Carbona not Glue', 'Blitzkreig Bop', 'Glad to see you go', 'Gimme Gimme Shock Treatment', plus sixteen others. You name it, Tom, they played it. A big BOLLO to all their critics describing them as cartoon characters and Muppets. The Ramones are normal, savage, human-being, maniacs!

ADE

DEE DEE RAMONE ↓

RAMONES

Me: What did you do before you played in a band?

Joey: Not much. Messenger boy. Odd Jobs.

Johnny: Oh, yeah, window cleaning, lavatory cleaning, y'know, the usual sorta stuff. We never had regular jobs, rock'n'roll was the only sort of thing we could do properly.

Me: What exactly is Carbona?

Dee Dee: Well, it's a heavy cleaning fluid. Y'know, after glue you'd move onto the heavy stuff.

Me: Did you sniff much glue?

Dee Dee: Well yeah, when we were kids. I used to sniff a lot of glue and other stuff. Not now though. It sorta rots your brain.

Me: What about the track "Carbona"?

Joey: Well the record company printed so many without "Carbona" on and put "Baby-sitter" on instead. But then they changed their minds again and put "Carbona" back on the album.

Me: Was it true you recorded the first album in a day?

Tommy: Well no. It took us 2 days because Joey and me had the flu. It was fun, we were blowing speakers and amps all the time.

Me; I've had a really great two days with you. Thanks a lot. Tomorrow I'm going down to see Television. . .

Johnny: (horrified) Say! You guys don't like Television do you?

Me: Well I've never seen them. What do you think?

Johnny: Well I never really got to listen to more than 2 numbers because it was boring. I mean I can never really stand a group that spend 5 minutes tuning up between numbers. Say, did you hear what Verlaine said when Dee Dee played with him? He said he couldn't tell an E chord from a D chord. (Laughs)

Me: Was that true Dee Dee?

Dee Dee: Yeah, it was true that I couldn't tune up either (3 years ago) but neither could Verlaine. We'd start a practice and he'd announce that he'd tuned up and that we'd all have to tune up to him. He'd just make a terrible noise.

RONNY CLOCKS

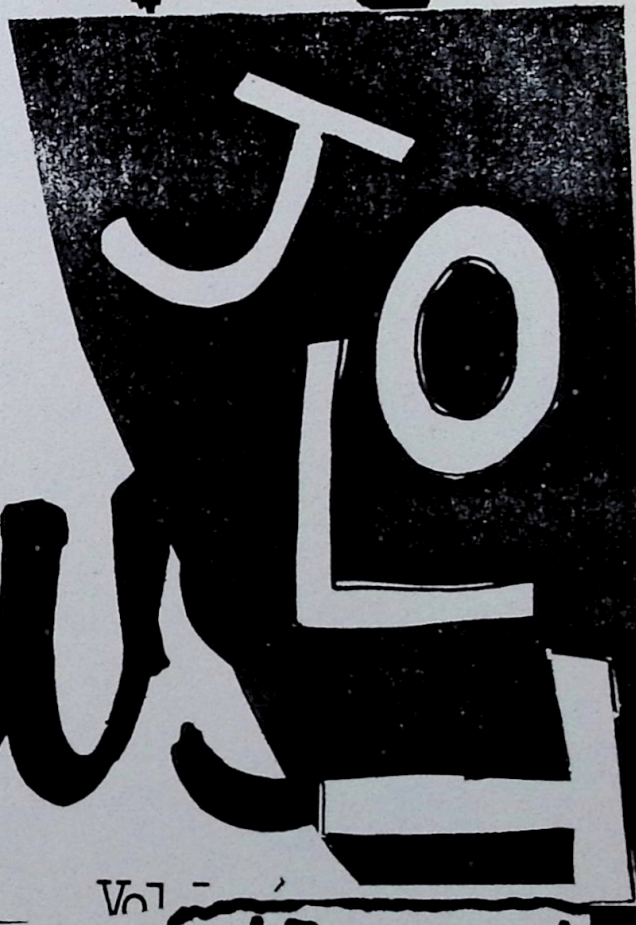
PINHEAD

FANZINES

CLICHÉ

"NEGATIVE REACTION"

SHEWS



PART OF LONDON'S NEW WAVE Vol -

RIPPED & TORN

15 pages! and still only 25p !!

WIRED 20p

VOLUME ●
NUMBER ●

FLICKS:

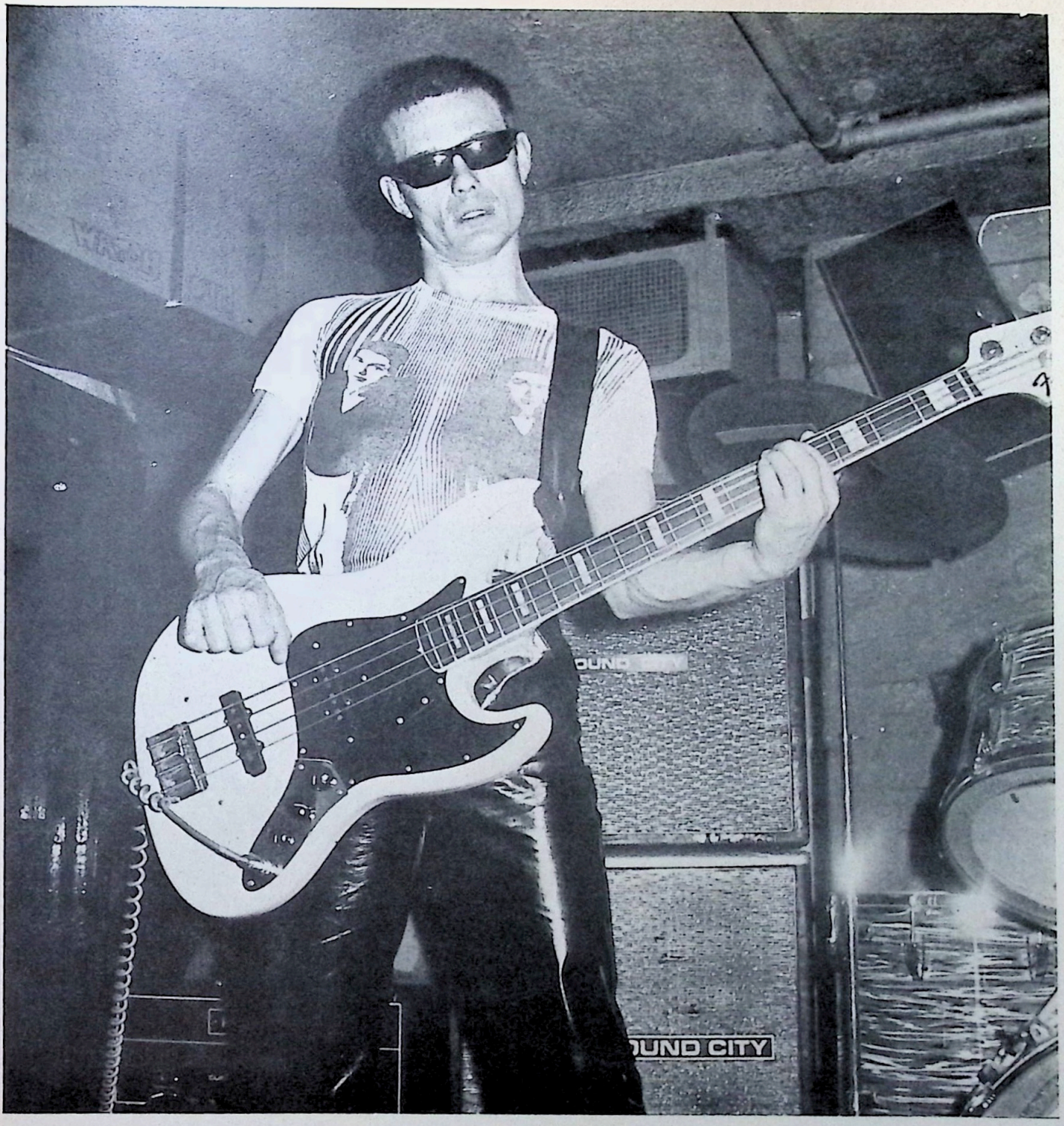
NEW WAVE magaz

CHAINSAW

FANZINES

48 TRUTHS

NO.2 2
SEPT/OCT



999

These guys have had almost as many names as gigs so I hope they stick to 999 till this comes out at least. They're certainly a new wave band, but although they do songs with titles like 'Our Street Stinks' and 'Nobody Cares', they seem to be into having fun much more. I mean, they even smile. Nick Cash is the front man and he sings better than he plays guitar but the sten-gun rhythm does add to the sound, which is raucous and meaty. On top of the powerful rhythm section, Peroxide Guy Days plays some neat Vanillas, which puts them a notch above some bands. 'Emergency' is great, a succession of power chord riffs. They reminded me of the Vibrators and could use some more material. (Oh yeah, Vanillas = licks). PETE

T. MOON on and with 999.....999.....999.....999.....999.....999.....999.....999

In case you haven't heard of 999 I'll fill you in...formerly 48 Hours and a few other things, the band have been gigging a lot in London...and they burn holes in the walls.

999 are: Nick Cash/black suit, vocals and guitar...Guy Days/guitar and leaps in the air...Pablo LaBritten/skins...and on shades, crop and psycho stare, John Watson...They are a very tight unit, every word sung is spat out and Guy on guitar plays rock 'n' roll guitar like it's meant to be...The other Monday I had a word with Nick...who had just done a name change from...Gene Carsons...still with me???

TM: What sort of bands were you in prior to 999? Have you been influenced a lot by the new wave?

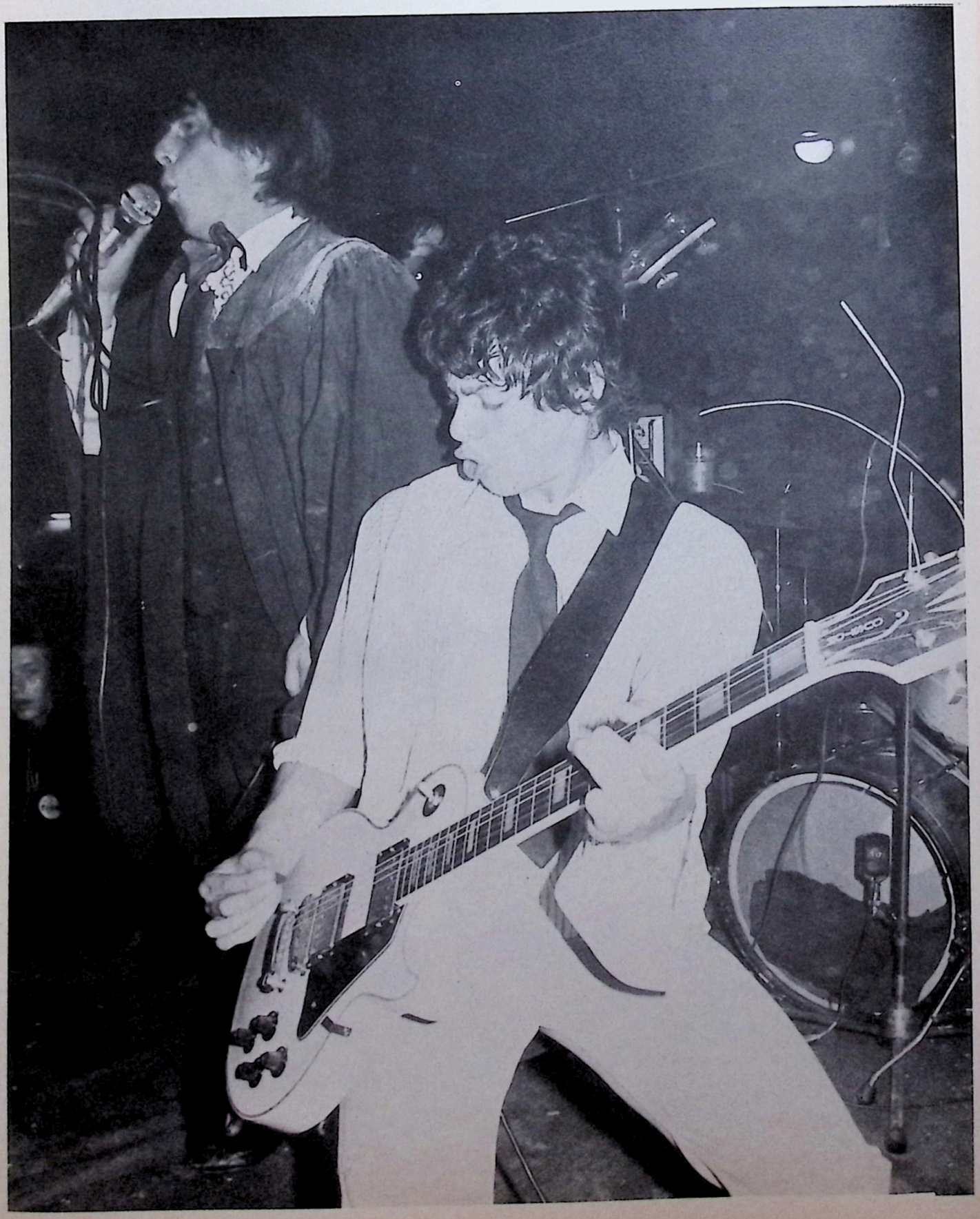
NC: Well we were writing these songs before the new wave. They were rough, I suppose. It is unfortunate for us that we are out now as opposed to then. That was due to the fact that we were working on our material. I think it

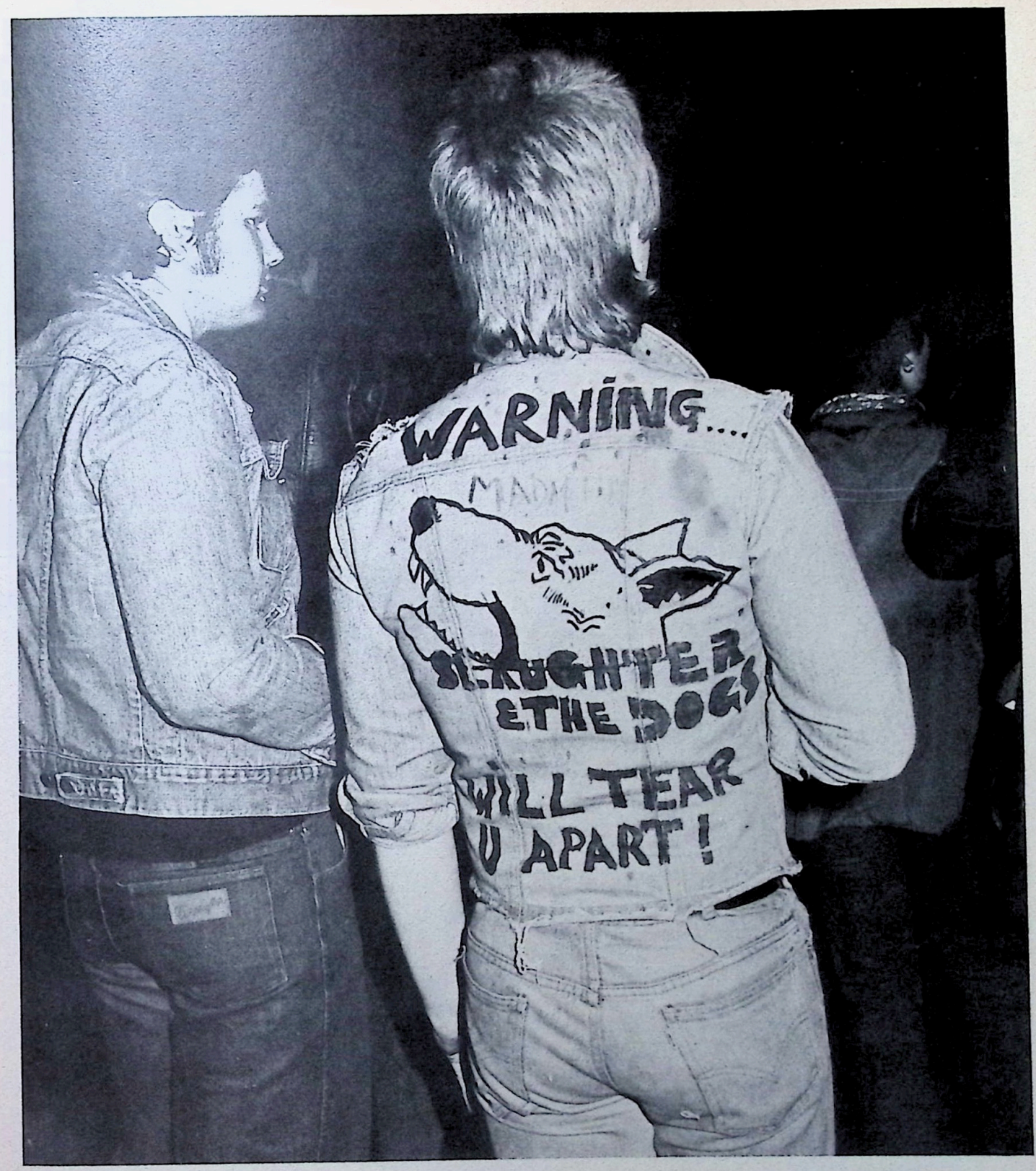
has given us a more solid foundation to work from now, so I don't regret it, whereas a lot of these people, they get together, jump out fast and it doesn't really work.

TM: People are now talking about a second wave of bands that are emerging...

NC: There are a lot of people who have been influenced by the first move, and it's a very good springboard for a lot of people to start a new music from...the energy and the aggression...I like the way that people sing in English, for example...like the fact that it is London 1977...it's all happening, and even if you don't like some of the bands on the scene the fact that they are there gives some kind of springboard. If you don't like them you can say why and improve on what you regard as wrong. I mean, at first I was achieving a very clean guitar sound and I realized that it wasn't quite right, and when Guy and I started to rehearse we plugged into an old 1950's amp and it produced a very rough sound, distortion with the rhythm, so and we wanted to develop it further.

SLAUGHTER + the DOGS





SLAUGHTER'S FANS

SLAUGHTER AND THE DOGS: Cranked up really high/Bitch.
This is the second excellent new wave 45 to emerge from Manchester (the other being the Buzzcocks). The vocals on this single are just bloody incredible. "MY GOD YOU'RE A BITCH!" I just love it. Gimme more: "MY GOD YOU'RE A BITCH!" Fast loud, mean and fucking good. This is better than their contribution to the Roxy album and if they produce an LP of their own as good as this 45 they won't go far wrong.

SEPTIC EARS

JOHNNY MOPED

Kid Strange steps on to the stage, gives an intro, and Johnny Moped comes on with his band. A weird lot this! A skinny little drummer, a bass player built like a centurion tank, a lanky spider of a guitarist wearing a kitchen sieve upturned on his head (with two antennae sticking out), and finally Johnny Moped looking like the local hard-nut. "O.K. Tomcats," he shouts, and off they go. The bass player immediately stands out playing fast fluid runs. The set mixed old standards like 'Little Queenie' and 'Something Else' with their own more inventive numbers. Johnny Moped's appeal is the fact that he isn't a star. He could be you, but he's having a go. Songs like 'Free Time'..."Going through the darkest void. Poltergeists gonna get annoyed..." and 'No-one' are surprisingly good. The set ended with 'Hard Lovin' Man' in which they were joined by a couple of girls on backing vocals and giggles.

NAG 1 ADE

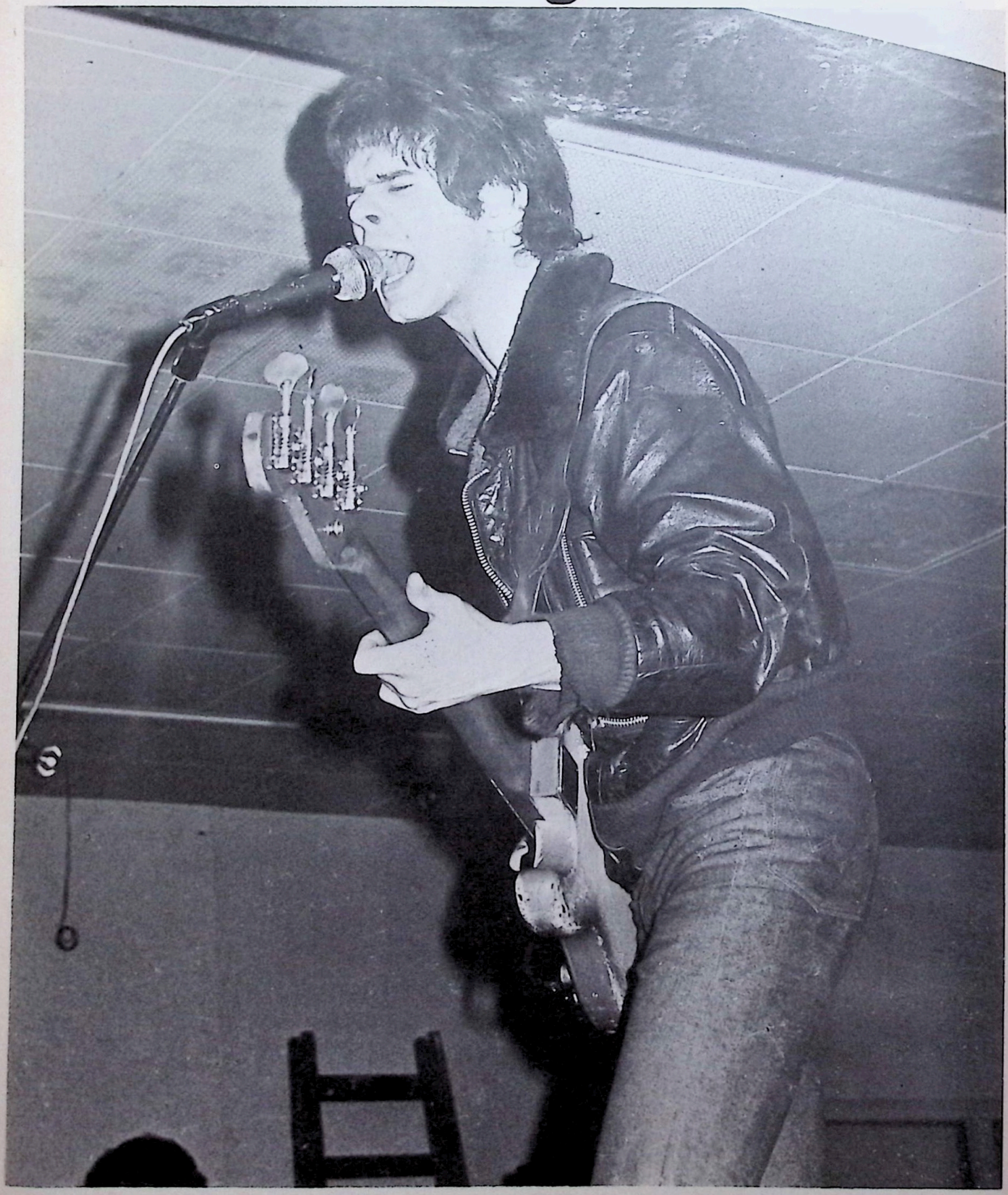
PS: JOHNNY MOPED HAS NOW RETIRED...

JOHNNY MOPED: NO ONE/INCENDIARY DEVICE

Eccentricity tightrope. Both tracks are by guitarist Slimy Toad. 'No One' is good and chunky, with endearing growls, but 'Incendiary Device' is the gem. "Stick it in her lug'ole. Watch it blow her head apart." Strange Power. Johnny wails and howls in his best foghorn/wild beast voice. And what an ending! Laughter/screams. "Cor yeah baby, I really go for you a whole bunch." Different!

NAGI ADE

stranglers



JEAN JACQUES BURNEL

Stranglers were their supreme selves. You know that. They're the good guys. "What ever happened to the Heroes?" Well they were up on the stage playing their hearts out and swimming in rivers of sweat. What's so good about them is that they won't burn themselves out. They won't run out of ideas and ideals. They keep writing works of genius. "This is a song about victimization in the 20th century," and you know it, 'I feel like a Wog!' Well this time they did do 'Bitching' (largely unrecognised) but not 'School Ma'am', 'Toulouse', 'Peasant' or 'Change'. The concentration was on newer numbers like 'Dagenham Dave' and a very new one, 'Dead Ringer'. And it was Dave who wrapped his tonsils all around this one. 'Peaches' ... "I can think of a lot worse places to be - like being left outside the Roundhouse without a ticket." Not wrong! 'Straighten Out' is such a good song. The inevitable 'Go Buddy Go' and the encore, 'Ugly' and 'Down in the Sewer'. They were just going off to tumultuous applause, when a girl jumped on-stage, and was grabbed by two bouncers. They had her by the arms and legs and punched her in the stomach before Hugh, that good man, angrily intervened and saved the day. Meanwhile Jean tried to untangle another girl from his person. She wouldn't put him down. Yeah, there's still contact between the Stranglers and the audience! A great gig from a great band.

HUMANADE

INTERVIEW with JEAN JACQUES by Peekay

DO YOU RESENT THE PISTOLS FOR THE REPUTATION THAT THEY'VE GIVEN TO NEW WAVE?

"No, I don't resent them for the reputation that they've got. I just question their honesty and sincerity. The thing is, if you're going to get involved in politics, which I am personally into, then you've got to be specific about your standpoint and you've got to live the part, you can't be half hearted about it".

"I'm not too hot on their music myself. I like the production of "Anarchy", though. I also don't like the way that they pay lip-service to the American east coast bands like The Stooges and The New York Dolls; I don't rate that scene much. I don't think it's valid".

"The Pistols call Led Zepplin boring old farts, but they (Zep) haven't been going as long as The Stooges, who were ten years back. Your statement's gotta be true without flaws. There's been a lot of hype about how they don't smoke dope; they *o, I tell you, the d*. It's craxy 'cos people will always find the truth out in the end, they will see hype for what it is. People will see through attempts at being sincere. The publicity that the Pistols have got themselves is worth a lot of records".

HOW DID YOU MEET THE OTHER GUYS IN THE BAND?

"It's a long story. I was living in Guilford at the time, doing a van driving job. I was coming back from karate one night, in Kingston, and I met this American greeser. He happened to be lead singer for a group called Johnny Sox, which comprised of this American drummer and an English guitarist. The Americans were draft-dodgers who came over from Sweden. The English bloke was a bio-chemist. A lab assistant. The Swede was just some guy from Sweden. Hugh was the English guitarist. A few weeks later I met Hugh in a pub. He was getting out of his head and was moaning about the fact that everyone had left him and gone back to Sweden. So Hugh was by himself and he met this drummer called Jet Black who was a real freak, he had peroxide blonde hair and these really weird flannel drainpipes that came three inches above his ankle.

At the time he was in charge of this Off-licence shop. By the time he met up with Hugh and I, 'cos by then we were already thinking about two and three minute songs, Jet was letting drink and the business mix. He was getting pretty drunk. One day the baliff/people from the brewery came round and chucked him out. He was more concerned with us than with the shop. Then Hugh and I dyed our hair green and red, just for the hell of it. Then we met up with Dave Greenfield. We had previously auditioned for a keyboard player, but they were all on egotrips, doing solos a la Rick Wakeman and all that shit. Dave was just right. He was psycadelic like us, experimenting with cosmic matters, man (laugh, laugh).

WHAT WERE YOUR INFLUENCES? DID YOU LISTEN TO THE DOORS A LOT?

"I reckon that they were about the only rock band I ever listened to, there wasn't much else.

WHAT SORT OF TROUBLE, IF ANY, HAVE YOU HAD AT LONDON GIGS?

"Well, we got banned at Dingwalls and we were told that they received 53 letters of complaint. That night in particular we were over the top. We smashed the support

band's equipment up. Their gear was brand new this, brand new that. They were all guys with long hair, playing new synthesizers and new gibsons. We had only a 200 wat P.A. In those days we used to spit at the audience quite a bit, this was about a year ago. The thing is, just because you're not known, people don't want to even listen to you. They don't believe you've got anything to say, unless you've gone through the normal hype channels".

WHAT WAS THE TOUR WITH PATTI SMITH LIKE?

"Out of five gigs with her, she only let us have one soundcheck, subsequently we only had one good gig. She was two hours late for the Birmingham concert, so we walked off stage after three numbers. I had one hassle with her, I went up to complain about the sound situation. I said "Look, you better have your sound-check, 'cause we're gonna have ours". She said "Oh no you're not. The people don't come to see you, they come to see me". That's fair enough but I just didn't rate the attitude. I thought it was anything but a street-level attitude. I don't like many of the other American new-wave bands, though. To me the American scene is pretty irrelevant. British journalists have got this terrible disease of paying lip-service to the Americans, they think that everything British has got to be second rate. The American writers think the other way. It's a disappointment, objectively speaking, because our bands can so often outplay the Americans and we've all got much more energy and drive".

WHAT IS THAT LYRIC ON LONDON LADIES ABOUT A PLASTIC STRAW THAT EVERYBODY'S ASKING ABOUT?

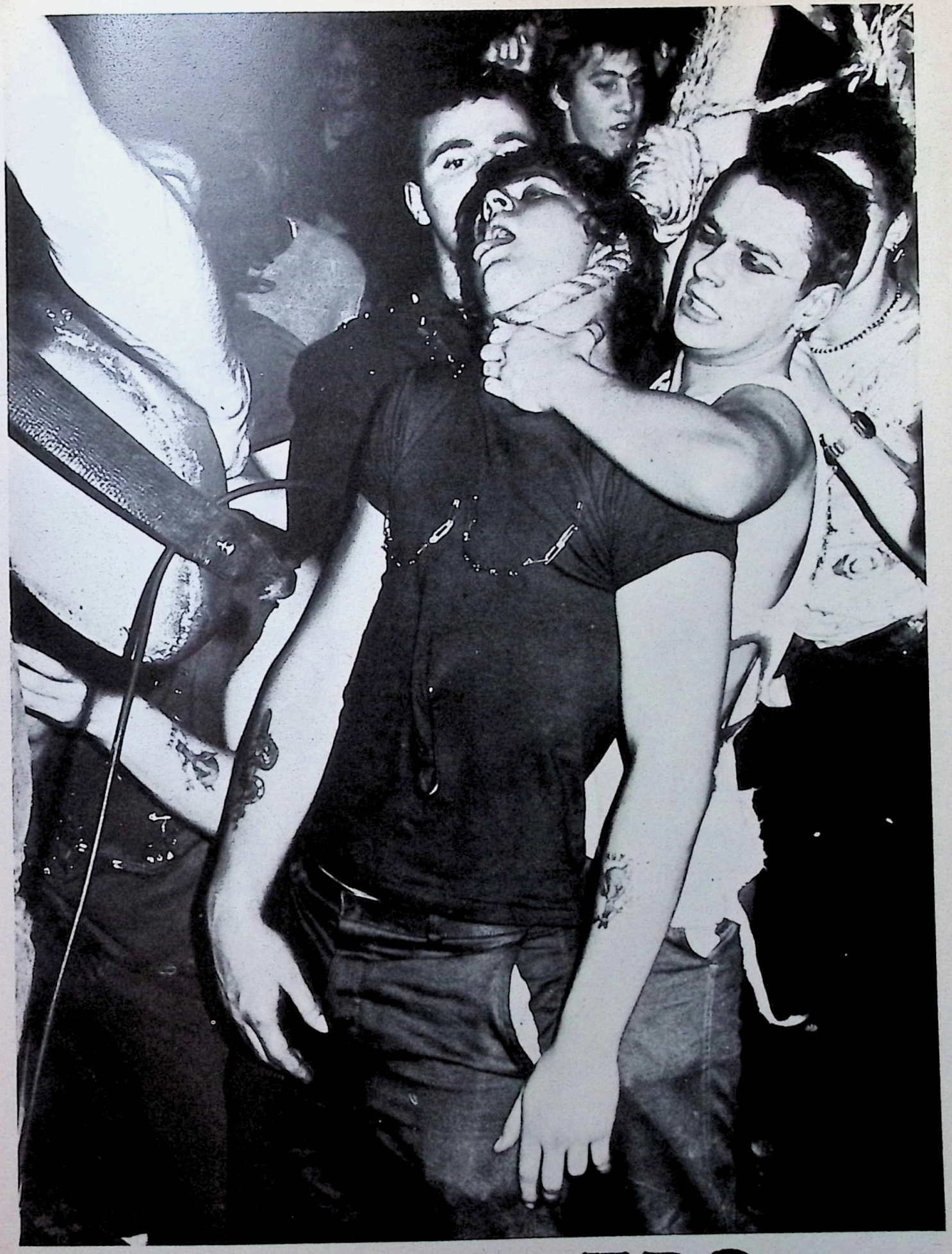
"That's PLASTIC'S REAL WHEN YOU'RE REAL SICK. (Oh shit, I wasn't supposed to give that away). A lot of people ask that question and I usually tell them where to put it as well. It's about the time a year ago when lots of the so-called new wavers were wearing plastic and to me that's pretty sick because plastic symbolises the whole industrial mess because industry is totally fuel orientated, that's the crux of a lot of out problems - oil. The word plastic has come to mean many different things like:'unreal'. Like if I started wearing plastic, I'd feel like I was real sick".

LP: RATTUS NORVEGICUS

Classic! The Stranglers overwhelm all opposition with this gem! If you don't buy this then you're more than a boring old fart. You're diseased! Everything about this is nigh on perfect. Both sides of the single are here, along with "Princess of the Streets" sounding better than ever. I'm glad it wasn't forgotten. It was always a great number. I was surprised "Bitching" wasn't included. "School Man" is also missing - but it always was a live number. However, you do get "Goodbye Toulouse" with singing that puts Sacha Distel and the Beach Boys to shame...and the ever-wonderful "Peaches." A lot of bands that are really good live don't come across on a studio recording, but this doesn't happen to The Stranglers! That full sound is still there plus plus plus. There's "Sometimes" and "Hanging Around" with Hugh spitting out the lyrics like a cobra with an overload of venom. But the best is reserved until last. First "Ugly" in which Jean's vocals are truly terrifying. All the way through the album Hugh's guitaring is so good - it must have even surprised him! But no one instrument stands out. They're all incredible! Jean's fluid bass runs, Dave's imaginative keyboard intricacies, and Jet holding it all together with rock-steady drumming. And the final number, "Down In The Sewer." This has been a high point of the set for a long time...and it's equally good on record! You even get the sounds of the rats' teeth. Hugh's amazing wavering guitar notes duet with Dave's sinister keyboards. The song rushes to its anthem-like conclusion. Then you can hear the rats in the sewer as æ rush of water signifies the end. 'I'll see you in the sewer, darling.'

NAGLADE

STRANGLERS



STRANGLERS

EATER

Look, I've seen Eater live just the once, wasn't much to base any decision on but anyway at the time I thought they sucked, not really so much their music, rather their onstage act, i.e. the tough kid bit, this was one of the first things that me, Ian, Andy and Brian discussed once the initially cool atmosphere began to improve (really lucky I decided not to bring along a tape recorder). Andy Blade put it down to nerves and paralleled it to a new kid coming into a new school and trying to preserve a cool, hard outer coating, that's one of the great things about Eater, they relate everything to their own experiences similar to most other young people's. I figure they don't give a toss for all the cliques which have built up around the Pistols, Clash and Heartbreakers, Eater are in lots of the little girls 'luv' papers at the moment NOT because you get stacks of money, you don't, but to attend an audience of their own age-group, Eater have been victimised

EATER

by people like me who found their aggression disconcerting, Eater have given up the hard-boy pose, which is all it was, the nerves have been replaced by a pre-gig tension and pure excitement while playing.

There are so many things about this band which have won me over it's almost untrue, OK when I phoned up 'the label' on the evening that I was to interview the guys the bloke on the other end of the phone asked me to give them a good write-up, that's understandable and it hasn't affected my impressions of the band, meeting them was like meeting some people at a gig or something who you know have the same views and interests as you but are strangers, there'd been a long gap, nothing much had been said in any of the fanzines or trash papers about Eater for sometime, I wanted to check them out again, someone somewhere had hinted that the group were dropping their tough image, I wanted to find a group my own age cause trying to talk to any other bands is like trying to talk to your big brother's mates on a similar level, i.e. nearly impossible, they're all too old & distant.

This is a poxy article, can't seem to put down what I mean, Eater are just great, that's all there is to it.

You've probably heard all the worst things about Eater, hope this shows another side, they try to play as well as they can, stretch themselves, the money they've been getting from the much-criticized 'label' company has been going on music gear rather than clothes, liggers parties, propaganda etc. and they are refusing to compromise even though they want nation/worldwide recognition, they turned down an offer to appear on the 'Arrows' TV show because they wouldn't be allowed to play live, they are sticking by the 'label' which has given them an excellent deal and musical freedom and lots of the right unsensational backing a new group needs, there's a touring van promised and projected tours of America and Japan.

Right, Eater have been involved with a lot of shit and their views on such things as politics and use of money I can't agree with, just 'cause you're young doesn't mean you should ignore what's going on on the political scene and there should at least be a token effort to bring about change, if that's what you're singing about/in anticipation of/in despair of, however Eater are in there working, everything's going their way now, I agreed with a lot of their comments which touched on the overseriousness of the scene (maaann!), the 'punk groups of the month,' (work that out for yourselves!) and the lack of concentration on the musical side of things, yeah and the desperate struggle to be 'creative' 24 hours a day instead of when the inspiration comes.

Eater have been an important group since they started out, don't believe anything you hear, go and check it out for yourselves both on and off stage, they have dual appeal as superstars for our little sisters and brothers and people we can relate to of our own age group going out and showing what power lies in the country's youth.

Eater have had two singles, "Outside View" and a recently released one entitled "Thinkin' of the USA" which has a great Pink Floyd send-up on the B-side, both released by the 'label,' there's an elpee coming soon as well, buy them all, especially if you've been fool enough to waste your money on the poxy Jam who have NOTHING to offer, Eater are where you should be looking.

JON HERLIHY

SQUEEZE → PENETRATION

SIOUXSIE continued from page 42

Suck — She shouldn't play guitar. Did you see her at Hammersmith?

Siouxsie — She was awful at the Roundhouse - a real old hippy, coming out with like, "Rock n roll ... uh, feel it, baybee".

Steve — See, what 'Carcass' is about is a boy who is really ugly he can't get any girlfriends. He's a butcher's boy, so he falls in love with a lump of meat.

Suck — I know the feeling well.

Nils — (to Steve) You ought to explain that on stage -

Siouxsie — We're not explaining on stage ...

Steve — As in hero-worship, he tries to be as much like his idol as possible so he cuts his nose off and hangs himself up on the wall.

Siouxsie — On the meat hook.

Suck — But does he carve someone up as well?

Steve — No, he carves himself up.

Suck — What made you think of that?

no reply.

Suck — Do you still sing 'Carcrash - be a carcrash'?

Siouxsie — Sometimes.

Suck — (reads out set list) 'Bad Shape', 'Make-up', 'Helter-Skelter', 'Scrap Heap', 'Psychic', '20th Century Boy', 'Carcass', 'Love In A Void (Lord's Prayer)', 'Captain Scarlet'.

Siouxsie — We might not do that.

Suck — What 'Captain Scarlet'? Oh, you've got to do that!

Nils — Its about me, isn't it?

Siouxsie — (sarcastically) Its about Billy Idol ...

Suck — (to Siouxsie) What made you write 'Make-up to Break up'? Is that true? because I said to someone, "If she's worried, what about the rest of us!"

Siouxsie — We all get spots and blemishes.

Suck — I know, but ...

Siouxsie — Its slightly exaggerated to make a point.

Suck — What's 'Psychic' about?

Siouxsie — It was Capitol Radio when they had a phone-in about people who thought they were psychic. They had people saying, "Well, there must be something because when I was out one night I saw this nun collapsing in the street". They were coming out with all these wierd things. They really believed it and they were all going mad on the phone, "Its true! Its true! I AM psychic".

Suck — What about 'Love In A Void'? What's that about?

Siouxsie — Things getting on your nerves.

Suck — What about 'love' though -

Siouxsie — 'Love in a void its so numb/avoid in love its so dumb '.

Suck — How did you pick up on Captain Scarlet? Where did you get the words from?

Siouxsie — I remembered half of them from the actual show.

Suck — Yeah, but it was years ago ...

Siouxsie — I know, but it just stuck in my head. I don't know if I've got them right ...

Suck — Was it really 'made out of steel'?

Siouxsie — No, I don't think so. 'Made out of steel' and 'teen appeal' I made up and 'incompatible' and 'insignificant'

Suck — Were you writing songs when you were following the Pistols about?

Siouxsie — I wasn't in the habit of writing them down. I stored things in my head, thats why I come out with things that don't sound - right.

Suck — Do you think its been to your advantage waiting? because there really is no hurry -

Siouxsie — I know, and thats where everyone will lose, because they've made the big rush and they think they're doing great because they're the top for five minutes ...

Suck — Who wants five minutes ...

Siouxsie — Yeah.

Suck — What do you think about women in rock n roll?

Siouxsie — I've been very disappointed with women in rock n roll ... its still sexist because they don't have monds of their own, its their own fault if they are caught in a trap, but they've made it harder for other girls.

Jane suck

BUZZCOCKS + the WORST

This was the first night of the new season at the Greyhound and the Buzzcocks were well worth seeing. But the Worst lived up to their name (almost).

The Worst came on stage at about 8.30 and for about 20 minutes or so they just seemed to be a mediocre punk band. They were a three-piece, with the guitarist singing. They might have been alright if they had a good singer, the band weren't too bad. They were quite a laugh at times, the singer (who looks like Malcolm MacDonald) said "For all of those people who came to see us and not the Buzzcocks, this is a song called 'Wasted Journey'".

Highpoint of their set came after about 15 minutes when the singer grabbed the mike and said "If any young lady would like to come backstage after the show and screw Davy here, 'cos he's still a virgin!" But in the end their set was fucking chaos, I think that was intentional as well. They did one number that they made up as they went along. All it was, was the drummer thrashing out rhythms, guitar churning out two-chord riffs and the singer wailing into the mike like a banshee. But there was worse to come, they were joined on stage by two other blokes - a harmonica player and another singer. What a row they were all out of tune with each other. It was so bad that the D.J. turned all the mikes and amps off and put the Clash album on. Two minutes later the mikes were on again and the new singer said "Tell the D.J. he's a wanker! And the same applies to the management here they said we couldn't play, but we did!"

More din followed. It was so bad I felt like dashing off to the Gents bog and locking myself in the cubicle. But - the Buzzcocks made it all worth while. They were great, they were what the new-wave's all about. Fast, loud, bursting with energy, and fun. They've been without Devoto for sometime now, and they're probably better now than they've ever been. They were fantastic. Go and see them, at your earliest opportunity, if you don't you're a wanker!

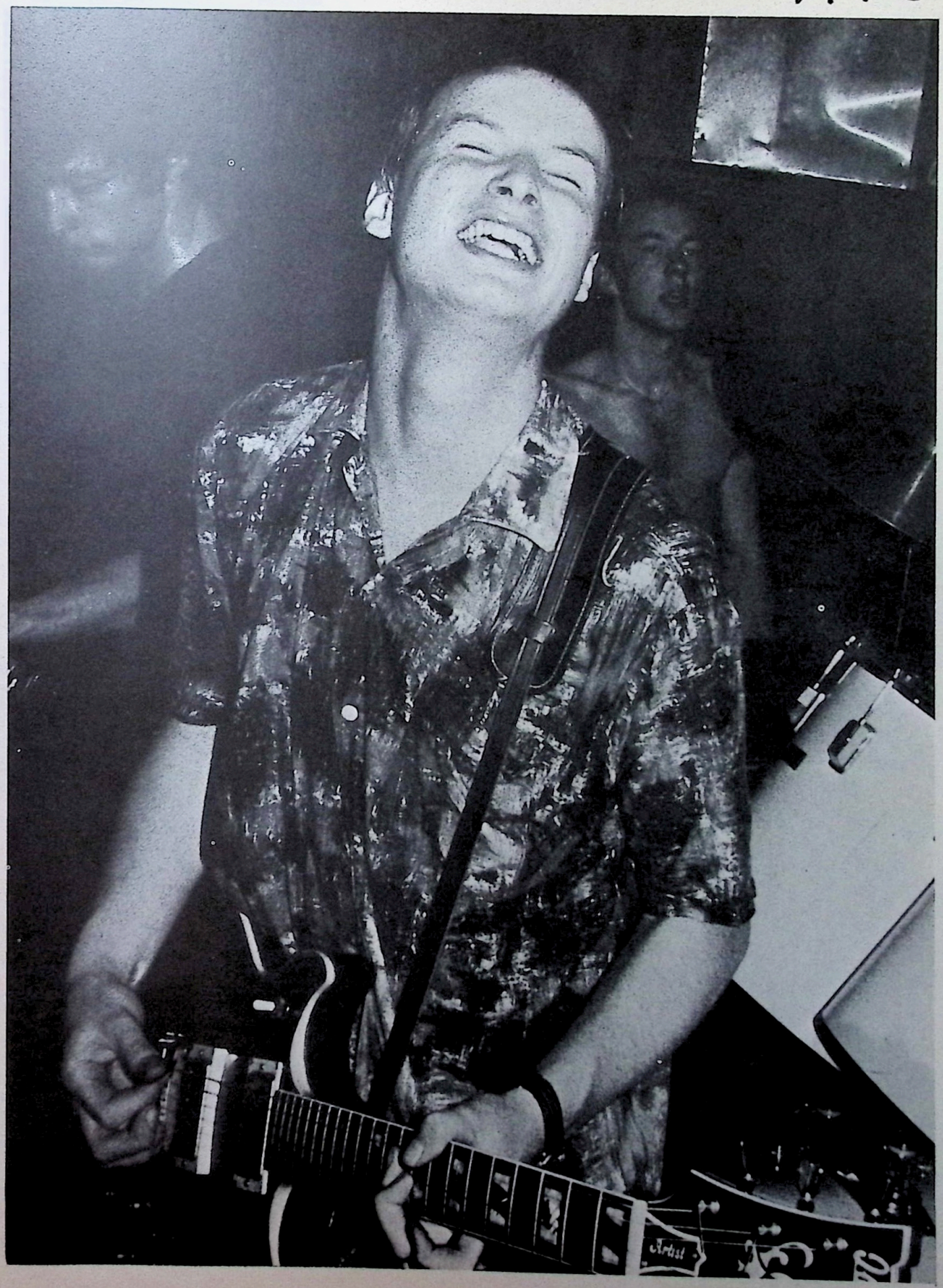
The music couldn't have been better. It was clear, and tight. They did all their old favourites - 'Boredom', 'Breakdown', 'Love Battery', '16', 'Orgasm Addict' 'Oh Shit', 'Fast Cars' and lots of others. I like the way Pete Shelley introduced the songs. He's got a voice a bit like the bloke that reads the Magic Roundabout (with a Manchester accent of course) and he says 1-2-3-4- like he couldn't give a toss. This is a song called 'Oh Shit'. "If me muther heard me using language like that she'd kill me!" For the encore they did 'Times Up' and 'Friends of Mine' from the EP. The band stopped halfway through 'Times Up', Pete Shelley absolutely covered in flob. "Look we're going to start again" he said. "If anyone starts gobbing again we'll stop and we won't start again, is that clear?' He talked like a school teacher then. It was a real laugh!

I've heard Devoto's formed a new band, but I'm pretty certain he's gonna regret leaving the Buzzcocks, 'cos they're so good. Pete Shelley's as good a singer as Devoto was. The two guitars add depth to the sound. New boy Garth on bass is pretty good. John Maher thrashes at his drums with incredible energy - and he's only 16 or 17. Steve Diggle's on guitar, he used to play bass.

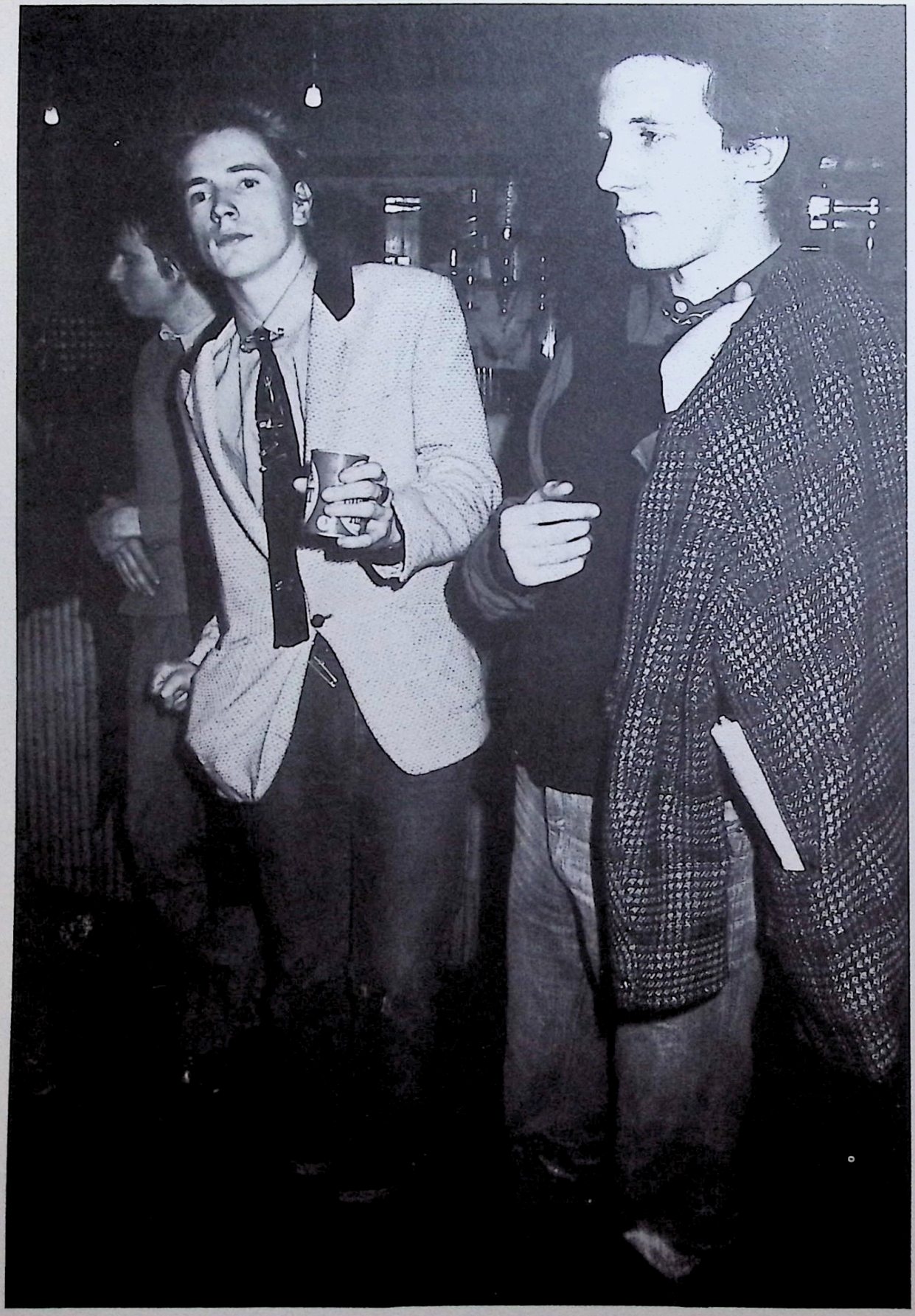
The thing I really like about the Buzzcocks is that they're FUN, nothing else. They don't fill you up with all that Claiments Union/Right to Work crap, all they do is go on stage, and enjoy themselves. The music's the most important thing, whatever anyone says - I mean who's gonna listen to groups like Chelsea in two years time? Gene October's gonna end up on the dole - christ knows what's gonna happen to these lads. Glad to say they haven't turned into another Clash...yet!!

CHARLIE CHAINSAW

XTC



JOHNNY R + MARK P



JORDAN

WIRE reviewed LIVE and interviewed by CHARLIE CHAINSAW

At last! At 9.45 three of three of them came on (with no singer) and started playing. Their first number lasted only about 15 seconds, after that their singer Klive jumped onto the stage as they blasted into their second. A great deal of their stuff wasn't 'typical punk' (you know, lots of ultra-fast two-minute songs) some of the things they did were fairly slow, and a few of them were very fast and very short. I found that frustrating rather than exciting really, them blasting into a song at top speed and then stopping again after about 20 seconds. Well apart from that I couldn't find any fault in them, they were good, exciting and different. It's good to see a new-wave band that's fairly original, and not just another group that's jumped on the punk bandwagon. I mean, when did you last see a new wave group that starts each song with the drummer clicking his drumsticks together, instead of someone doing a Dee Dee Ramone and shouting out 1-2-3-4?

I can't tell you what numbers they played, because they only did two I knew - 'Lowdown' and '1.2.X.U.' from the Roxy album. 'Lowdown' was a lot heavier and meatier than on the album, very well done. They finished their set with '1.2.X.U.' Which was bloody fantastic! It was the best song they did, it was incredible.

Charlie Chainsaw: How many songs did you do tonight? It sounded a hell of a lot, some of them were really short.

Klive: We did about 22 songs tonight (the set was about 35 minutes long). Actually we never, or hardly ever, play the same set twice. We've got 35 songs in all I think.

Charlie Chainsaw: Do you think you'll ever get big?

Klive: Look, those groups like the Clash and the Jam and the Pistols have only got big because some record company invested a couple of thousand pounds in them and said "This group's gonna be big."

Charlie Chainsaw: Do you want to make a lot of money out of your music?

Klive: Fuck that, no, we're not in it for the money.

Charlie Chainsaw: Well I remember Slaughter and The Dogs said they wanted to make a lot of money, and any group that said they weren't in it for the money were bloody liars.

Klive: Well fuck them, they're Slaughter and The Dogs aren't they, they're fucking wankers.

Charlie Chainsaw: Does it bother you when you play places like this, with only fifty or sixty people in the audience?

Klive: Not at all. We've played in front of five or six people before. I mean most people just come along to places to have a drink and see "the band", they couldn't really care who the band actually is. We played support to the Saints at the Marquee last week. I know everyone there came to see the Saints and not us, but that doesn't bother us much. What did you think of us tonight?

Charlie Chainsaw: I thought you were pretty good, better than on the Roxy album.

Klive: The two tracks on the Roxy album were taken from the first two gigs we ever did. Look we played crap. Well I suppose we have played worse, but we usually play a hell of a lot better.

MONEY AND THE MUSIC BUSINESS....

The trouble with the music business is that it makes too much money. A group will start up, people like them and they go and see them. They release an LP and a single. Everyone buys it. They play bigger and bigger halls. Up to then, everything's OK. But then they start getting lazy. They'll release one single and one album a year, and hardly ever appear live. And they'll still keep making hundreds of thousands of pounds. They get very rich, so rich they don't know what to do with their money - it gets spent on Rolls-Royces, cocaine, gambling, and villas on Corfu. If they really cared about their music and their fans they'd release more albums and play more gigs, and not charge rip-off prices. I'm talking about groups like Led Zep, they release one album every 12-18 months, play about two gigs a year and STILL get voted to the top of the NME charts.

Well quite frankly it's pretty likely that this will happen to new-wave groups as well. As the groups get more and more popular & successful of course they're BOUND to make money. But it they really believe in themselves and their music they'll use that money wisely, they'll help new groups get started, open new venues etc. Time will tell what will happen - I hope I never see The Clash driving in a Rolls or singing a love song on Top of the Pops.

The national weekly rock press do have articles on new-wave groups. Of course, because if they didn't a lot of the punk fans would stop buying them. But they only bother to write about the "successful" groups - that's Clash-Pistols-Jam-Stranglers-Damned and very little else. Hardly a single mention to some of the smaller groups who are just as good as the money-making ones. If they cared about the new-wave they'd check the smaller groups out. The trouble is you can't stop buying the NME or Sounds because of the gig listings. Then there's the fanzines, some are terrible & a few are well worth getting but none of them come out more than once a month so you can't have gig listings in them or anything. I've heard that Sniffin' Glue and a few other fanzines are gonna merge together and form a really big one. I'm not sure if that's a good idea or not, I don't like the idea of monopolies. Still, have to wait and see what happens. I spose I wouldn't mind a weekly punk mag, if it was good enough. (Chainsaw will always be independent of course...)

Right I suppose I'd better mention those papers like the Mirror and People that have shock-horror features about punk rock. I don't know why they print such crap, the only reason I can think of is money - they do it to sell more copies. And the damage they're doing to the scene is incredible - because of all their bloody lies, venues are refusing to book groups just because they're punk. And now we're getting fights down the King's Road at weekends between punks, teds and boot boys. Those punks amd teds aren't real fans, they're just wankers who read the Sunday papers and go there for the bundle, cos they think it's the in-thing to do, something to boast about to their mates. If they were real fans they'd realise they were all on the same side. I mean who cares what music a bloke likes, or how a bloke dresses? I'm ignoring those sods, let them fight it out between themselves.

All this bloody trouble started by the bloody Sunday papers, that's just what they wanted as well. The more fights between punks and teds, the more copies they sell writing about it.

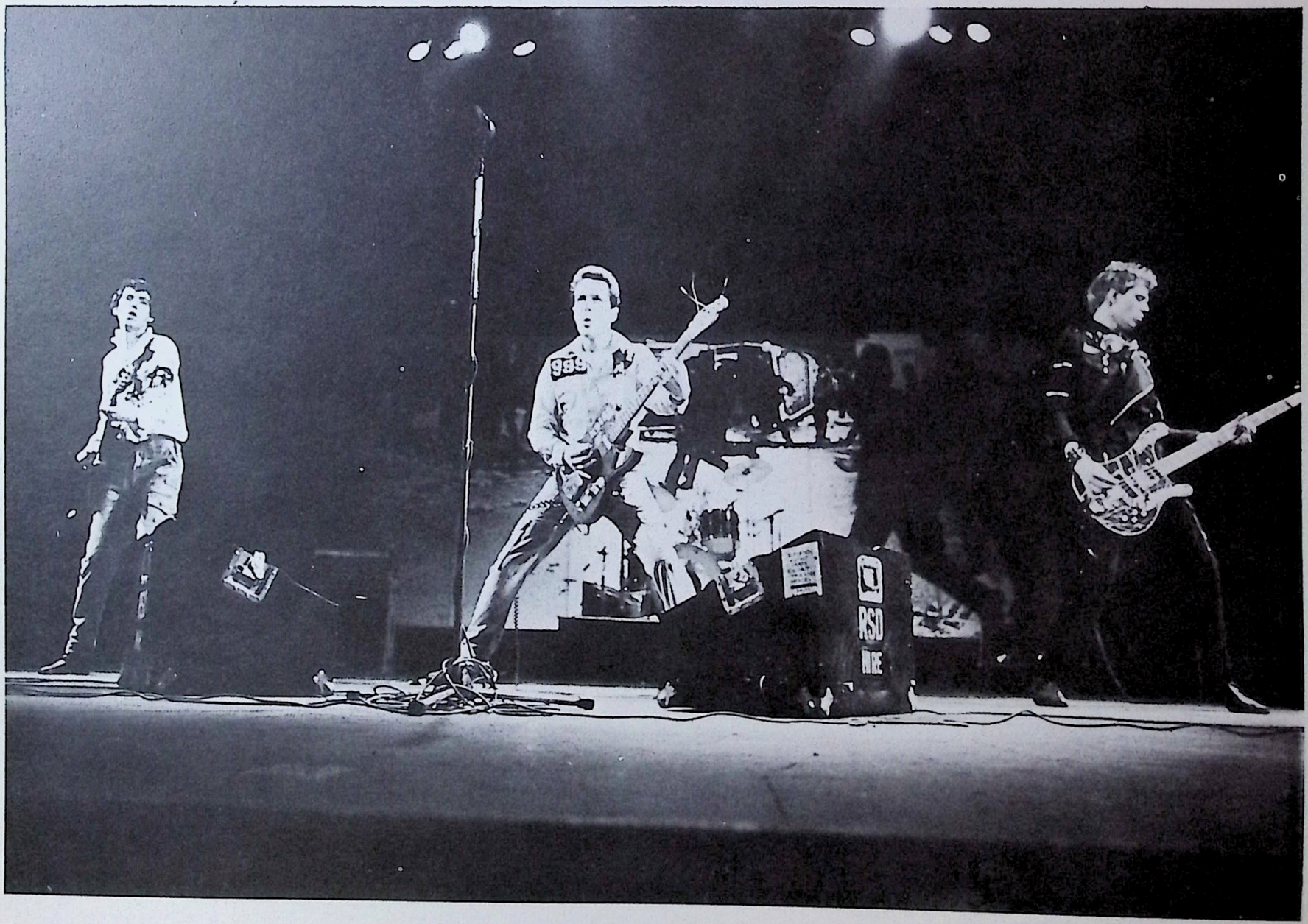
Well where does that leave everyone. It depends on whether the punk groups have been telling the truth, or whether they're just like all the old groups. When the new-wave groups start buying Rolls-Royces that'll be the end of it, they'll just become another money-machine and the "new-wave" will be gone forever..

Charlie Chainsaw

CLASH·HSALC

CLASH IN BRUM

Rag Market: 8.30. About 100 punks present. Clash appear in car saying, 'Something's gonna happen at Barbarellas'. Barbs:9.00. Notice on door says, 'Clash are not appearing'. Mick Jones says Clash are definitely playing. Barbs say Clash are playing a private party for ticket holders from the Council gig. Mick Jones says 'Kick the doors in!' 10.00: Local band starts playing. Bouncers stopping people getting in . 10.30: Still can't get in. 11.00: Everyone rushes in. New Hearts are on. Slits not on. New Hearts wouldn't let them use their gear. 12.00: Everyone moves into a bigger hall. Warhead finishing their set. Hardcore punks gobbing at them. 12.30: Clash appear using Warhead's amps and P.A. 'Birmingham's Burning', '1977', 'Bored with the U.S.A.', 'Hate and War', new number (no vocals - no mike). Strummer says, "You can do fucking vocals.' Audience sings 'White Riot'. DJ gives new mike to Clash. 'Police and Thieves', 'Janie Jones', 'What's my Name', 'Capital Radio', 'Protex Blue', 'Garageland', 'Career Opportunities'. Strummer has difficulty breathing now. Encores:'1977' and 'Cheat'. Great gig. Nothing stops the Clash.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CLASH

This could be a review of The Clash LP but it's more than that. I'm at a real high/low period now. I'm so intense. I'm so mixed up The Clash have given me channels for my feelings. They write how I used to when I was upset but how I didn't used to like because I was conditioned to write with 'style.' I hate that word. They are so INTENSE. Like I am now. I only hope they wrote them on the first paper they found and that they wrote them swiftly and without any thought of restricting things such as metre and 'style.' They are the epitome of New Wave. Perhaps I like The Clash because they commit themselves to their songs and I can't yet work out how to channel my intensity. I haven't seen The Clash live yet but I hope they are as intense and ANGRY as I imagine them to be.

Only two things worry me about The Clash. In NME April 2nd Joe said he had some secret plans about what to do with his money if they 'made it.' Secret. Bad word. This, and when Mick says 'We ain't never gonna get commercial respectability' I think they will because they're the only band around at the moment who've got their heads right and their priorities ditto. What then, Mick?

But hey, forget the last paragraph for now. THE CLASH is the best album I've ever heard in my life. Better than any Dylan LP now coz they're relevant (that word's a cliche & I hate using it). I could go on now & slag off loads of other bands but this is a pro-Clash article so I'm just going to stick to them. The Clash are so honest & they see all & tell all. This sounds like I'm writing an "E.C. is God" article, right? But I'm not, coz The Clash aren't God, they're us with their heads right & straight. I live in South Ockendon, the overspill area featured in Flicks 2 & I can see the degradation of the area & the kids who do themselves in with drugs coz it's done in London. London's different. It's cynical & sharp in drug areas. Here the scene is ignorant. Most kids I know into that scene drift from chip shop to youth club of a night and from homes to empty launderettes & parks in the day. A lot of kids even carry glue bags to & from school & hide them at the end of each journey. All their money's spent on either fags, booze or drugs with a smattering of discos and some concerts. There's no intenseness, just complacency, no creativity, only ignorance. It's this complacency and ignorance The Clash are against. The ironic (or sick?) joke is that these ones The Clash are fighting for are the first ones to condemn them. This is primarily because they are still under the spell of the Rock Establishment Tax Exile Bands & defend the 'good music' these bands turn out. They don't realize that The Clash are the only band they can identify with.

The Clash have captured the rut of urban life and processed it into creative energy. Instead of smashing up new community centres or uprooting newly-planted saplings they're getting their excitement from being in a creative group where they've streamlined their energies into a thin channel and packaged this concentrated force into a tight tight tight set-up which gets to me everytime I hear it. Get the album. There is no way you can be disappointed. You may realize how much I mean that.

STEVE CLARK

CLASH

REMOTE CONTROL FROM THE CIVIC HALL

...or how about Guildford's Burning? It doesn't really matter except that this was the first gig on the White Riot Tour that's making May a great month for the nation

The trouble when a band are as exciting live as The Clash are, is that if a gig is anything less than brilliant it seems a letdown. This one took place only hours after the groups return from France (they played gigs in Paris, LeMans and Rouen) and that could be the reason why something vital was missing. It took until "Police and Thieves" near the end before things really started to burn.

It was nothing like that great event in the Paki flea-pit at Harlesden a few weeks back, but it still must have been the best rock 'n' roll Guildford has seen in ages.

As usual, they hit the stage with "London's Burning," following it with most of the tracks from the album ("What's My Name" and "Protex Blues" were the only exceptions).

Hearing "Police and Thieves" live for the first time was an experience. They played the full six minutes and it looked great against the backdrop of the coppers running under Westway. Strummer spat out the words, screwing up his face and twisting himself around the mike stand. At one point he fell backwards onto the stage and just kept on singing, lying flat on his back...Pol-eece... Pol-eece...It was incredible.

Almost as good was "Pressure Drop." Originally by Toots and the Maytals and part of the great soundtrack to THE HARDER THEY COME.

"Capitol Radio" was introduced with the words 'This is from an e.p. I haven't got my copy yet but I know John Peel has.' The song is built around a typically sharp Mick Jones riff and has a great 'In tune with Nothing' chorus.

"Deny" ('For all the women in the audience') still sounds good live - better than it does on the album. "Career Opportunities" was dedicated to all the kids at Guildford University, but why did Strummer sing the second verse twice?

Mick Jones (badly swollen finger) slid around the stage without pushing himself to the usual limits. Nick 'Topper' Headon fitted in perfectly behind his drum kit. It's taken them enough time to find the right replacement for Terry Chimes, but it's been worth the wait.

It ain't until you've seen the group on stage that you realize how important visually Paul Simonon is to the group. Always standing to the left of Strummer, wearing a new paint-splattered Rickenbacker low on the hip and moving it as if it were a weapon, he jerks and twists his whole body as he plays, or stands, legs astride, like a stone statue.

For the encore they gave us "Garageland" and a slightly altered "1977." The house lights went up just as they were about to return for a second encore. It was a good enough gig to start the tour with. I was just slightly disappointed because I've seen better. Anyway, things are only going to get better.

ADRIAN

THIS IS NOT A RECORD

IT IS A STATEMENT

I don't honestly believe that I've thought so much about an album before which has led me to having many opinions about it. On the first few playings my initial reaction was one of ecstasy. The powerful anthem-like choruses were hammered into my brain with all the subtlety of a two-ton mallet. The short exciting guitar-bursts from Mick Jones and the contorted Strummer vocals signified the rebirth of rock 'n roll.. But with a difference.

The difference was the words. As I got to hear the album more and more I began to decipher Strummer's screaming and this is when questions started to fill my brain. Primarily, are they completely honest? I mean Joe is the son of a diplomat so can he really be classed as a member of the working-class? And I do remember reading somewhere (can't think where) that Mick Jones has a university degree, which would surely make nonsense of 'Career Opportunities' for a start. I really hope that they are honest in what they say and do - because honesty on the music scene is very scarce these days. If they practice what they preach then the Clash have the potential to be the most important group of the seventies. Every time I play the album (and it's hardly been off my turntable for a month) the adrenalin starts flowing which proves that the Clash have staying power. Every track is a power anthem - the stuff that is heard up and down football terraces on Saturday afternoons. 'Janie Jones', 'London's Burning', 'Career Opportunities', 'White Riot' and '48 Hours' all falling into this category. You all know what they sound like 'cos you've all got the album....

Everyone will have their own favourite, but my personal favourite is 'Hate and War' where Mick sings with an emotional voice filled with pent-up aggression. "I have the will to survive, I'll cheat if I can't win." I feel as if Mick's more easy to relate to than Joe, and that's the thing about this album. All the kids that are buying it can relate to the Clash. Although the Clash are heroes in our minds they are not detached heroes. '48 Hours' about the weekend squashed between the gruelling 9 to 5 system.

'Career Opportunities' about being in the same dump, or on the dole straight after coming out of school. 'London's Burning' - the boredom of nothing to do except getting pissed out of your brain every night down the pub. They're all there - all the subjects that few groups really touched on before the Clash. Then there's the contraversial track 'Police and Thieves'. I'm not really into reggae but this is great. Sure it can be taken two ways but the Clash have repeatedly expressed sympathy for wogs. The Stranglers aren't the only group that feel like wogs! The Clash's music is to get you dancing, and their lyrics to get you thinking. They have as much power (more than most) as the other new wave bands, but with the added asset of being very politically and socially aware. It will be interesting to see how the Clash develop and how they follow this album up; as they've said so much here. Their existance is gonna get better from now onwards - nice juicy steaks instead of buckets of paste - but I hope that they react in the correct way. Don't sell out lads - a lot of people are depending on you! This is not a record review. It is a statement.

NAG ! ADE

LIVE CLASH LIVE

The CLASH were it! Fucking, fucking, f'ing good! All the album was played. Can't talk much. Too busy jumping around. Joe's best quotes were at the start of 'Police and Thieves': "17,000 people voted National Front this year. This song was written by a wog, and if you don't like wogs you know where the bog is. "Ecstacy, bliss. Ecstacy, applause, bliss. Seats smashed. People broken. Police stoned. White riot. Politically bleeding honest. Screams. Encore. 'Garageland', 1977 (2nd time), 'What's my name'. That was the best gig I've been to! NAG 1 ADE

What can I say? "London's Burning" is an effective an opener as "Can't Explain" was for the Who at Charlton last year (back in the bad old days). And "Police & Thieves" is the best highlight of any group's set - Joe stood against the riot backdrop thrashing out the savage chords and merging into the scene. My favorite song this year. The suspense of waiting for "White Riot" and "Janie Jones" till nearly the end, too, made them sound ten times better. Joe handled the seat - smashing well, as he held one up saying, "If you find any of these lying around, just pile 'em up on this shelf 'ere". What a gig.

The Clash surpassed their Rainbow performance at St Albans and Chelmsford. At least at these I could get right in front of the stage. The group seemed a bit pissed off at St Albans, though it didn't really show in the music, and Joe even leapt off stage to lay into some hippy who kept shouting that he'd sold out. Chelmsford was better, but conditions were shitty: no drinks and a real crush. There were even groups of Teds outside and at the station, as some of you know to your cost. The Clash did "Pressure Drop" at St Albans, and it really sounded amazing, but we didn't get it at Chelmsford, tho' Joe made a great speech, "I hear there's no bar 'ere tonite. Well the Tory Chairman of the Council's down 'ere checking things out. Well what I say to you sir, is a great big Fuck You!"

"Deny" is fast becoming one of my favourites and it was great to see Joe pumping at his arm with an imaginary syringe as he shouted "Baby I seen your arm". He seemed really angry and Mick was just blindly flailing at his guitar, crashing out power chords and lightning solos. He sang really well too, on "Protex Blue" and even yelled out "Johnny Johnny" at the end. If you missed 'em, you'll be sorry.

SINGLES TIM

CLASH: WHITE RIOT/1977

'My Generation' was the record of 1965, 'Anarchy in the UK' the record of 1976, and this is the record of 1977. 'White Riot' is Joe Strummer's song about the society we live in. You all know how it sounds - exciting guitar bursts, desperate vocals, and what's more it grows on you! Just as strong a song in every way '1977' is an old Kinks riff done the Clash way. Both sides amount to 3½ minutes but there is enough power here to get most kids off their asses!

CLASH: LISTEN/INTERVIEW/CAPITAL RADIO

Worth every bit of the red sticker that it cost from the Clash album. Clash let it rip revealing many never before known facts about their past, present and future. F'instance did you know that Paul Simenon hated not only Joe Strummer but also Mick Jones? 'Capital Radio' is as strong as anything in the album "don't touch that dial". A lot of the credit in getting this single out in the first place must be given to Tony Carsons. Well done Tony!

CLASH: REMOTE CONTROL/LONDON'S BURNING

Should have been "Career Opportunities' coupled with 'Janie Jones' but this'll do. 'Remote Control' is one of the more tuneful songs on the album - mainly 'cos Mick is singing this one. A better choice of single would have got Clash into the charts - love to see Joe on TOTP. "London's Burning' (recorded live in Dunstable) is not dissimilar to the album's version but Joe's voice seems even more harsh and aggressive here... NAG 1 ADE

the end the end

THE END

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Max (?)
Jill Furmanovsky
Pete
John Hill
Tony D.
Chris Kyprios

and especially all the bands & other fans.

PHOTOGRAPHS

Walt Davidson: Slits, The Boys, Heartbreakers, Lurkers, Jam, Generation X, Sex Pistols, Chelsea, X-Ray Spex, Ramones, 999, Johnny Moped, Slaughter & The Dogs, Stranglers, Eater, and fans.

Erica Echenberg: Damned, Slits, Cortinas, Buzzcocks, Adverts, Vibrators, Jam, Siouxsie & The Banshees, Heartbreakers, Alternative TV, X-Ray Spex, Johnny Rotten and Mark P, 999, Clash, and fans.

John Goto: Penetration, Squeeze, front cover (not a band).

John Hill: XTC, Siouxsie & The Banshees, Adverts, Slits.

Pete Kravitz: Television.

Steve Sparkes: Adverts.

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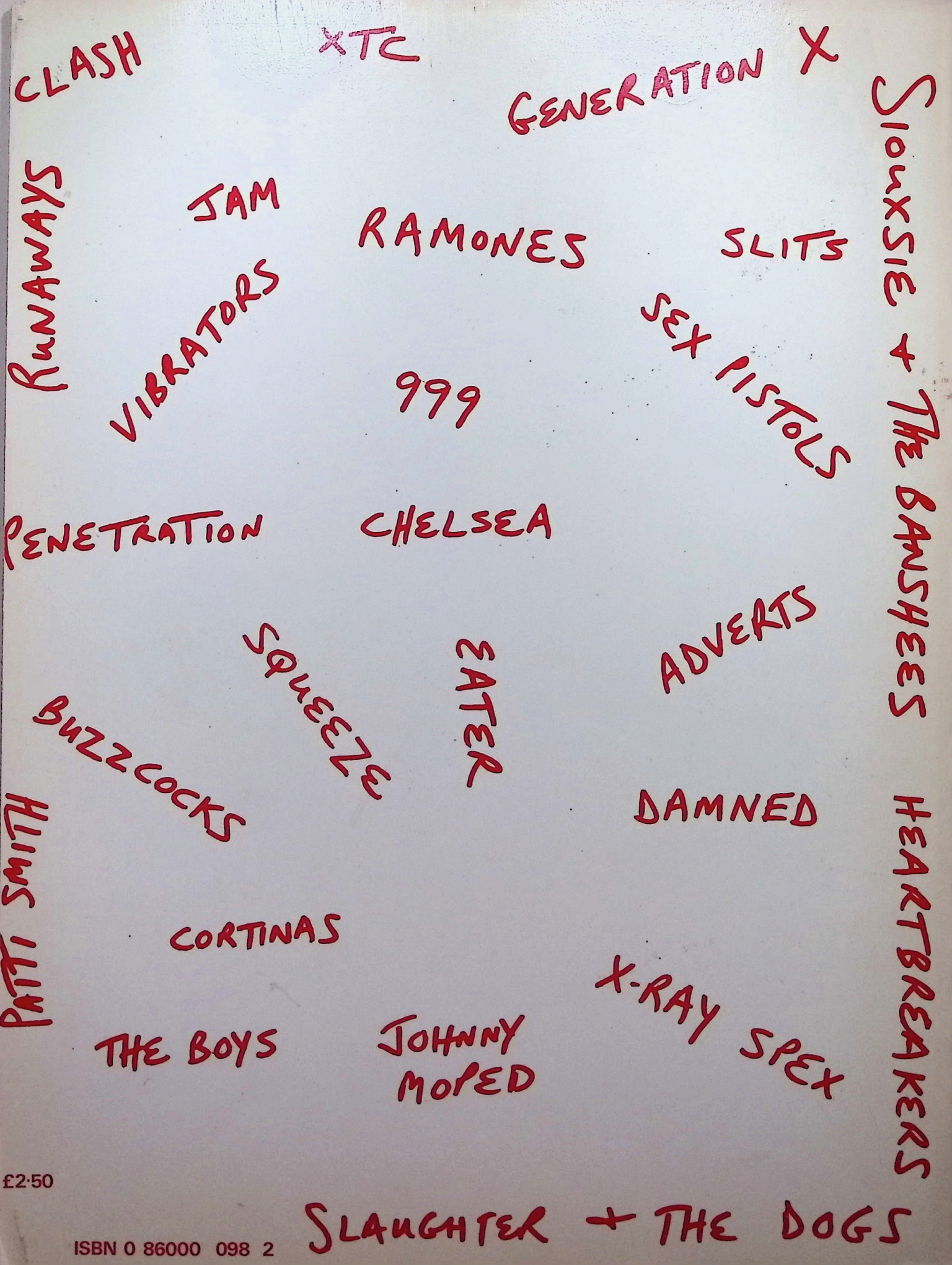

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